

THE ROLE OF JAN SEDIVKA IN THE DEVELOPMENT OF

AUSTRALIAN CONTEMPORARY STRING MUSIC

BY

ELINOR FRANCES MORRISBY

B.Mus., Prague Conservatorium, 1973

M.Mus., Prague Conservatorium, 1975

Submitted in fulfilment of the requirements for the Degree of

Doctor of Philosophy

University of Tasmania, Hobart

August, 2009

DECLARATION OF ORIGINALITY

This thesis contains no material which has been accepted for a degree or diploma by the University or any other institution, except by way of background information that is duly acknowledged in the thesis, and to the best of my knowledge and belief no material previously published or written by another person except where due acknowledgement is made in the text of the thesis, nor does the thesis contain any material that infringes copyright.

This thesis may be made available for loan or limited copying in accordance with the *Copyright Act 1968*.

Date: 5 August 2009

Elinor Morrisby .

Elinor Morrisby

ABSTRACT

Since the settlement of Australia, the creation, publishing and performance of its string music has faced the vicissitudes of an emerging society geographically removed from mainstream musical history and influences. This thesis aims to establish the significance of Jan Sedivka on contemporary Australian string music. From his exposure to contemporary music in France, Sedivka performed and conducted twentieth century music in England for twenty-one years. Subsequently, he accepted a position at the Queensland Conservatorium, and from 1966, he taught and performed in Tasmania. There he established a Piano Trio that introduced contemporary music to the public, and was director of the String Summer Schools from 1971 to 1988 where students were exposed to contemporary European and Australian music. Sedivka was director of the Tasmanian Conservatorium of Music from 1972 to 1982, and created two string quartets – Rialannah and Petra. The latter Quartet's significance rests with the focus placed on contemporary Australian chamber music. Sedivka worked tirelessly for the commissioning of a large number of Australian string compositions for both solo violin and string quartet, a momentous achievement for a single musician.

A brief history of string music in Australia is documented to enable comparison of before and after Sedivka's arrival. He commissioned a number of string works, or facilitated the funding of commissions through official organizations.

Sedivka's most significant contributions to Australian contemporary string music embrace his unrivalled skill as a teacher, and his willingness to be involved, and involve his students, in the performance of contemporary music. His role as a performer and conductor of

the contemporary string repertoire was prominent, and his association with a considerable number of Australian composers inspired the creation of commissioned works for violin and string quartet.

ACKNOWLEDGEMENTS

I wish to thank my supervisor Dr. Anne- Marie Forbes of the Tasmanian Conservatorium of Music, for her assistance, guidance, constructive criticism, advice and encouragement, and Dr. Heather Monkhouse for her supportive involvement. Special thanks are offered to Prof. Jan Sedivka and his wife Beryl. Professor and Mrs Sedivka gave me their time, access to personal records, collections of programmes, scores, cassettes and compact discs. I am honoured that Prof. Sedivka shared his history, and vast knowledge of string music with me.

In addition, thanks are extended to the staff of music libraries, state libraries and archives in Hobart, Brisbane, Sydney, Melbourne, Canberra and Adelaide who have been extremely helpful. Special thanks to the staff of the Australian Music Centre in Sydney, and Document Delivery at the University of Tasmania; in London to the staff of the Society for the Promotion of New Music, Paul Collen in the archives of the Royal College of Music, John Knight, Karel Janovicky, and the music staff in the British Library; in the Czech Republic to the late Dr. Michal Hýka for young Sedivka's concert programmes, and the late Dr. Jitřenka Pešková of the Prague Conservatorium Archives. In Australia thanks are extended to the following composers and musicians: Colin Brumby, Barry Conyngham, Keith Crellin, Ross Edwards, Dr. Eric Gross, John Hopkins, Don Kay, Tor Fromyhr, John Hopkins, Robert Macindoe, Richard Meale, Simon Oswell, Ruth Saffir, Peter Sculthorpe, Larry Sitsky, Leon Stemler, and Patrick Thomas.

Finally, I am grateful to have been the recipient of an Australian Postgraduate Award that has enabled me to complete this work.

LIST OF TABLES AND GRAPHS

- | | |
|-----------|---|
| Figure 1 | Six concerts at St. Martin-in-the-Fields given by the Jan Sedivka Chamber Orchestra. Only contemporary works are listed |
| Figure 2 | Sedivka's performances of contemporary music for the BBC |
| Figure 3 | Experimental Rehearsal concerts presented by the Society for the Promotion of New Music featuring Sedivka |
| Figure 4 | Comparison of concerts in London |
| Figure 5 | Comparison of London concerts between September 1968 and September 1969, and Sedivka's performances 1950-1960 |
| Figure 6 | Combined data of concerts |
| Figure 7 | Sedivka's concerts in England indicating standard repertoire and contemporary works 1943-1960 |
| Figure 8 | String teachers, and their tenure at the Elder Conservatorium in Adelaide |
| Figure 9 | String teachers in Melbourne |
| Figure 10 | Principal string teachers in Sydney |
| Figure 11 | Number of string compositions composed and performed 1890-1960 |
| Figure 12 | Violin – compositions & performances 1890-1960 |
| Figure 13 | Viola – compositions & performances 1890-1960 |
| Figure 14 | Violoncello – compositions & performances 1890-1960 |
| Figure 15 | String Quartets– compositions & performances 1890-1960 |
| Figure 16 | Strings & chamber works – compositions & performances 1890-1960 |

- Figure 17 Musica Viva string commissions
- Figure 18 Australian chamber music groups 1900-1960s
- Figure 19 String composition and performances 1950-1960
- Figure 20 Conservatorium enrolments 1964-1990
- Figure 21 Don Kay's compositions commissioned by Jan Sedivka
- Figure 22 Petra String Quartet performances of contemporary music 1975-1985
- Figure 23 Petra String Quartet performances of twentieth century music 1977-1980
- Figure 24 Violin concerto commissions
- Figure 25 Compositions dedicated to Jan and Beryl Sedivka or commissioned by Jan Sedivka

LIST OF ABBREVIATIONS

APRA	Australasian Performing Rights Association
BBC	British Broadcasting Corporation
cl.	clarinet
JSCE	Jan Sedivka Chamber Ensemble
JSCO	Jan Sedivka Chamber Orchestra
LIT	London International Trio
MPSMCC	Malcolm Parker Saturday Morning Concerts for Children
op.	opus
orch.	orchestra
pf	piano
Phil.	Philharmonic
QSO	Queensland Symphony Orchestra
SPNM	Society for the Promotion of New Music
stg orch	string orchestra
stg/s	string/s
TAAB	Tasmanian Arts Advisory Board
TCSO	Tasmanian Conservatorium String Orchestra
TCT	Tasmanian Conservatorium Trio
TSO	Tasmanian Symphony Orchestra
UBE	Unitas Baroque Ensemble
USO	University (of Tasmania) String Orchestra
vc	violoncello

vn/s **violin/s**

CONTENTS

ABSTRACT	iii
ACKNOWLEDGEMENTS	v
LIST OF TABLES AND GRAPHS	vi
LIST OF ABBREVIATIONS	viii
INTRODUCTION	1
CHAPTER 1	
(i) Czechoslovakia 1917-1938	16
(ii) France 1938-1940	21
(iii) England 1940-1961	25
CHAPTER 2 The State of String Music in Australia to 1970	62
(i) Institutions and Teachers	
(ii) Composers, Composing and Commissions	
(iii) Chamber Music	
(iv) Broadcasting, the ABC and Orchestras	
CHAPTER 3 (1) Queensland 1961-1966	125
(2) Tasmania 1966-present	144
(i) The Tasmanian Conservatorium of Music	
(ii) Lunch-hour recitals and string orchestra concerts	
(iii) String Summer Schools	
(iv) Director of the Tasmanian Conservatorium 1972-1982	
(v) Chamber music in Tasmania	

(vi)	The Rialannah String Quartet	
(vii)	The Petra String Quartet	
(viii)	Violin concerto commissions	
(ix)	Jan Sedivka & Larry Sisky	
CONCLUSION		223
BIBLIOGRAPHY		231
APPENDICES		252
Appendix 1	Concerts played by Jan Sedivka in Czechoslovakia 1927-1938	
Appendix 2	Concerts of contemporary music played by Max Rostal in England	
Appendix 3	Concerts and broadcasts played in England by Jan Sedivka and colleagues	
Appendix 4	Concerts and broadcasts in England of contemporary music played by Jan Sedivka and colleagues	
Appendix 5	Details of Australian string teachers	
Appendix 6	Australian chamber music groups 1900-1960	
Appendix 7	Australian string compositions 1900-1960 by composer	
Appendix 8	Selected Australian string compositions 1961-2002 by composer	
Appendix 9	Concerts given by the Tasmanian Conservatorium Trio – Jan Sedivka, Sela Trau and Beryl Sedivka	
Appendix 10	Complete list of concerts given by Jan Sedivka and colleagues	
Appendix 11	Concerts played by the Rialannah String Quartet	

Appendix 12	Members of the Petra String Quartet 1973-1986
Appendix 13	Concerts played by the Petra String Quartet
Appendix 14	Recordings made by the Petra String Quartet
Appendix 15	Scores in the Petra String Quartet collection held in the Tasmanian Conservatorium Library
Appendix 16	Tasmanian String Summer Schools – concert programmes
Appendix 17	Selection of Jan Sedivka’s prominent students
Appendix 18	Compositions dedicated to or written for Jan Sedivka

INTRODUCTION

I invite you to think of music as something going on here and now – something created, not only performed, by people here and now in our midst. My proposition is, that this is the primary condition necessary for the vitality of the art of music – that it should be created by and for members of our own community. The cultivation of the music of the past, interesting and valuable as it is, must take second place to the creation of music by composers now alive – and preferably not only alive but “alive and kicking”.¹

This statement also reflects the attitude of Professor Jan Sedivka, currently Musician-in-Residence at the Tasmanian Conservatorium of Music who was responsible for the creation and performance of a large body of Australian string music. For the purpose of this thesis, the performance, composition and promotion of string music are the significant points of discussion. String music is defined as including chamber music, solo concertos, sonatas for violin, viola and violoncello, and works for string orchestra. Sedivka’s teaching was addressed in Marina Phillips’ thesis, ‘An Assessment of the Contribution to Australian String Pedagogy and Performance of Jan Sedivka’ (PhD), University of Tasmania, 2001, and in Philippe Borer’s thesis, ‘Aspects of European Influences on Violin Playing and Teaching in Australia’ Thesis (M.Mus.), University of Tasmania, 1988.

The above two theses have been mentioned in the Literature Review, and as Sedivka’s teaching *per se* is not the focal point of this thesis, further investigation of this material is not

¹ Donald Peart, *Music Now* 1/1 (February 1969): 4.

relevant. The primary objective of the thesis is to prove that the development of Australian twentieth century string music was, and continues to be, uniquely influenced by Jan Sedivka whose invaluable contribution was through inspiring and facilitating the composition of 'new' works by Australian composers for violin and string quartet, and their performances. The secondary objective of this thesis is to document Sedivka's background in Czechoslovakia, his residence in England, and provide a brief commentary regarding the history of string music prior to Sedivka's arrival in Australia in 1961.

The important landmarks in Sedivka's life and career include the most productive years in England between 1948-1957, the period from 1961-1965 in Brisbane, his relocation to Tasmania in 1966, Directorship of the Tasmanian Conservatorium in 1972, and the formation of the Petra String Quartet in 1974. A considerable number of violin concertos were composed and/or dedicated to Sedivka by leading Australian composers. His collaboration with Larry Sitsky, whose first violin concerto was composed in 1975, led to the writing of another three concertos by this composer. Sedivka's establishment of the Petra String Quartet, its performance of newly-composed music at home and abroad, and the Quartet's presentation of Australian music, were significant contributions to the development of Australian contemporary string music.

Whether directly or indirectly, Sedivka's influence on string music education, performance and composition in Australia has been unique, and his contributions to music have been acknowledged in the fact that he has received the highest public awards –Member of the Order of Australia for services to music (1987); Honorary Doctor of Letters, University

of Tasmania (1988); Honorary Fellow, Trinity College, London (1993); Sir Bernard Heinze Memorial Award, University of Melbourne (1996); Honorary Professor, University of Tasmania (1996); Distinguished Service Award, Australian String Association (1998); Centenary Medal (2002); Don Banks Music Award (2004); Life Member, Australian String Teachers' Association (2005), the Tasmanian Government's Arts Award (2007); Silver Medal, Ministry of Foreign Affairs, Czech Republic (2007, and *Gratias Agit* Award, Ministry of Foreign Affairs, Czech Republic (2008).

Sedivka's own music education came from a superb lineage of European violin teachers – Carl Flesch, Otakar Ševčík, Jaroslav Kocian and Max Rostal – but the transference of this lineage to Australia via Sedivka is not an automatic conclusion. Whether a “School” of string playing can be credited to Jan Sedivka is a matter of conjecture, and will ultimately be decided by time. The significance of this doctoral thesis lies in a focussed history of Australian string music, and giving credence to the work of a single musician whose contribution to the repertoire of contemporary Australian string music is unique. The objective of this thesis is to establish the nature and extent of Sedivka's legacy to string music in Australia.

LITERATURE REVIEW

Jan Sedivka has been the subject of a considerable number of articles written throughout his illustrious career as a teacher, and his contribution to string teaching has been documented thus far in two theses.² Patricia Shaw has written two important articles regarding the musical relationship between Jan Sedivka and Larry Sitsky. The first, regarding Sitsky's second violin concerto, is an original and informative article. The second article concerns Sitsky's music for violin and collaboration with Sedivka. However, gaps exist in literature relating to other concertos composed for Sedivka, and literature regarding the Rialannah and Petra String Quartets is restricted to newspaper articles.³ However, Sedivka's role in the development and performance of contemporary Australian string music has never been researched in depth, nor has any academic investigation been completed in regard to the work of the Rialannah and Petra String Quartets that were established by Sedivka. These two quartets were responsible for the presentation of a considerable number of Australian contemporary chamber works.

Personal interviews with Jan Sedivka have been integral in gaining information about his student years, and his life in France and England.⁴ Sedivka's personal collection of concert programmes from Czechoslovakia has been augmented by information from the Prague Conservatorium Year Books, and his graduation programme located in the Prague

² Philippe Borer. "Aspects of European Influences on Violin Playing and Teaching in Australia." Thesis, M.Mus., University of Tasmania, 1988; Marina Phillips. "An Assessment of the Contribution to Australian String Pedagogy and Performance of Jan Sedivka." Thesis (PhD), University of Tasmania, 2001.

³ Patricia Shaw. "The Law of Three and the Law of Seven: Larry Sitsky's Violin Concerto No. 2 (1983) and the Influence of Georges Gurdjieff," *Musicology Australia*, vol. 29, 2007: 23-41, and Patricia Shaw. "Larry Sitsky's music for violin, and Jan Sedivka," *Context* 8, Summer 1994: 13-21.

⁴ Jan Sedivka, personal interviews, April 2003 – December 2005; Prague Conservatorium Archives.

Conservatorium Archives.⁵ Details of the brief period Sedivka spent in Paris were based primarily on his recollections,⁶ but contact with the Kapralová Society⁷ has clarified particulars of one of the few concerts he gave in Paris.

Sedivka spent twenty years in England as a teacher and performer, particularly of contemporary music, and the sources used regarding contemporary music in Britain, and composers relevant to the period during which he resided in England, have included Routh's book on British music,⁸ and texts by Karolyi, Leach, Foreman, Schafer and Bacharach.⁹ Routh's text is concerned with the twenty-five year period from 1945 to 1970, a period that coincides with Sedivka's activities in Britain. Routh expertly writes about British composers of note by birth or adoption, and includes details of their music, as well as biographical information, and their place in twentieth century British music. The book has provided a balanced historical insight for the work undertaken. At the end of the book are appendices that cover subjects such as the British Broadcasting Corporation (BBC), and valuable tables of statistics that are quoted in this thesis. These tables have been incorporated into graphs that compare Sedivka's performances of contemporary music and those in London during a specific ten-year period.

⁵ Prague Conservatorium Archives, Letenská, Malá Strana, Prague, Czech Republic.

⁶ Jan Sedivka, interviews by author, April 2003 – December 2005; Jiří Mucha, *Podivné Lásky*, Prague: Mladá Fronta, 1988.

⁷ Jan Sedivka, interview by author, Hobart, July and August 2003.

⁸ Francis Routh, *Contemporary British Music: the twenty-five years from 1945-1970* (London: Macdonald, 1972).

⁹ Otto Karolyi, *Modern British Music* (London: Associated University Presses, Inc., 1994); Gerald Leach, *British Composer Profiles* (London: British Music Society, 1980); Lewis Foreman, ed., *British Music Now: A guide to the work of younger composers* (London: Paul Elek, 1975); Murray Schafer, *British Composers in Interview* (London: Faber and Faber, 1963); A. L. Bacharach, *British music of our time* (Middlesex: Harmondsworth, 1951).

In the last ten years, there has been greater interest in contemporary British composers, and interest in documenting their work and influence. Biographies and texts of English composers such as Michael Tippett, Alan Bush, Lennox Berkeley, Alan Rawsthorne and Bernard Stevens have provided additional background to the state of music in post-war England. Clarke's work on Tippett, Cragg's work on Berkeley, and McCabe's book on Rawsthorne are notable sources.¹⁰

No literature has been located about Karel Janovicky, only a minor thesis in Czech.¹¹
 Insert footnote – "Karel Janovicky," Thesis, (Magisterská práce), Academy of Music, Prague, 2007.

The Society for the Promotion of New Music was one of the most important promoters of contemporary British music in London since its foundation in 1943, and its archives have provided some details of concerts given by Sedivka. There are no independent documented histories about this Society, but articles have appeared in *The Musical Times* and *The Times* newspaper about its development.¹² Other resources used to complete the list of concerts and critiques have included extensive information in the above-mentioned journal and newspaper. Contributions from the Royal College of Music archives, the National Gallery, and records from Trinity College, and the Surrey College of Music have contributed

¹⁰ David Ian Clarke, *The music and thought of Michael Tippett* (Cambridge: Cambridge University Press, 2001), Stewart R. Craggs, "Lennox Berkeley: *A Source Book* (Aldershot: Ashgate, 2000), John McCabe, *Alan Rawsthorne: Portrait of a Composer* (New York: Oxford University Press, 1999), Bertha Stevens, ed. *Bernard Stevens and his music* (London: Kahn & Averill, 1989).

¹¹ Jana Vonášková-Nováková. "Karel Janovicky." Thesis, Academy of Music, Prague, 2007.

¹² "The Committee for the Promotion of New Music," *The Musical Times* (October 1945): 297-9; "SPNM," *The Musical Times* 93/1308 (February 1952): 82; "Society's Valuable Work," *The Times* (London), 24 December 1952, 9; Hugh Wood, "SPNM 20," *The Musical Times* 104/1448 (October 1963): 708-10.

to the formulation of appendices of Sedivka's concert performances in England, and BBC broadcasts.¹³

To date, there are no single publications that offer a comprehensive history of string music in Australia. There are a number of theses that deal with string compositions, string teachers, and performers individually, but apart from the two theses already listed only Thiem's work¹⁴ on string quartets was located. There is a plethora of literature predating the era dealt with in this thesis from which valuable information has been accessed.¹⁵ Philippe Borer's thesis completed in Tasmania in 1988, gives a comprehensive account of the European Schools of violin playing, and the lineage to which Jan Sedivka belongs. Borer also refers to violin teachers in South Australia, and this provided historical background to string playing in that state.

Roger Covell's book *Australia's Music, Themes of a New Society*,¹⁶ originally published in 1967, provides an insight into the history of Australian music to the early 1960s. Further research has revealed critical and useful opinions about the state of music in Australia from the 1940s to the 1970s, from articles in journals and magazines such as *Canon*, *Meanjin*, *Hemisphere*, *Sounds Australian* among others. In particular, the 1960s witnessed an

¹³ *The Times* newspaper has proved invaluable as have the *Listeners' Guides to the BBC*.

¹⁴ J. Thiem, "String Quartet composition in Australia from c. 1890 to 1940." Thesis M.Mus. Adelaide University, 1970.

¹⁵ Isabelle Moresby, *Australia Makes Music* (Melbourne: Longmans, Green and Co., 1948); Arundel Orchard, *Music in Australia* (Melbourne: Georgian House, 1952); James Glennon, *Australian Music & Musicians* (Melbourne: Rigby Ltd., 1968); Frank Callaway and David Tunley, eds., *Australian Composition in the Twentieth Century* (Melbourne: Oxford University Press, 1978); Nicholas Brown, Peter Campbell, Robyn Holmes, Peter Read and Larry Sitsky, eds., *One Hand on the Manuscript: Music in Australian Cultural History 1930-1960* (Canberra: The Humanities Research Centre, The Australian National University, 1995).

¹⁶ Roger Covell, *Australia's Music, Themes of a New Society* (Melbourne: Sun Books, 1967).

outpouring of written commentary about music in Australia, e.g. Callaway's article in *Composer* considers all aspects of music-making in 1966, and on one hand praises developments, but also queries the general standards and shortages of fine quality resident instrumentalists.¹⁷ A large number of articles in *The Australian Musical News* also add weight to the arguments regarding the plight or success of Australian music, and its composers up to 1963. Larry Sitsky's article in a 1971 edition of the *Asian Pacific Quarterly* discusses the indisputable ties with England that shaped composition in Australia until the mid-1950s, the emergence of contemporary Australian music and its composers.¹⁸

The compilation of appendices of Australian contemporary string compositions was made in order to enable a comparison of the state of this music before and after Sedivka's arrival in Australia. Selected lists of compositions at the end of some of the books listed above, or in relevant appendices,¹⁹ have not provided complete catalogues of works. *The Oxford Companion to Australian Music* has given some information, but more often only a selected list of works has been annotated. Literature such as various bio-bibliographies of Peter Sculthorpe²⁰ and Larry Sitsky²¹ respectively, or literature relevant to individual composers, has included a range of biographical references, details of some compositions and

¹⁷ Frank Callaway, "Some aspects of music in Australia," *Composer* 19 (Spring 1966), 78-83.

¹⁸ Larry Sitsky, "Modern Music in Australia," *Asian Pacific Quarterly* III/2 (Autumn 1971), 51-63.

¹⁹ James Murdoch, *Australia's Contemporary Composers* (Melbourne: MacMillan, 1972); Andrew McCredie, *Catalogue of 46 Australian Composers and Selected Works* (Canberra: Australian Government Publication, 1969).

²⁰ Deborah Hayes, *Peter Sculthorpe: A Bio-Bibliography* (Westport, Conn.: Greenwood Press, 1993); Michael Hannan, *Peter Sculthorpe: His Music and Ideas, 1929-1979* (Brisbane: University of Queensland Press, 1982); Miriam Hyde, *Complete Accord* (Sydney, Currency Press, 1991).

²¹ Robyn Holmes, Patricia Shaw and Peter Campbell eds., *Larry Sitsky: a bio-bibliography* (Westport, Conn.: Greenwood Press, 1997).

dates of first performances.²² The two assignment compilations by Aurora Green and Joan Hair located at Melbourne University have verified data already collected, and added dates of respective compositions.²³ The contradictory information regarding the dates of compositions of string works have been counteracted by accessing the archives of personal papers of some of the musicians, where these are available. The manuscript collections of John Antill, Margaret Sutherland, Ernest Llewellyn, Miriam Hyde, Don Banks, Frank Hutchens, Peter Sculthorpe, Dulcie Holland and Kenneth Hince²⁴ located in the National Library of Australia, Canberra, contain ephemera that include scrapbooks, concert programmes, and general information, and these have proved an important resource for verifying dates of composition and performance. Alfred Hill's papers²⁵ held in the Mitchell Library, Sydney have clarified a number of anomalies in previous research of his string compositions.

Lina Marsi's Index of the *Australian Musical News 1911-1963* is a superb reference and guide to the articles about Australian music, concerts, and general information from 1914 to 1963.²⁶ Perusal of the relevant articles provided information on concerts of Australian music prior to Sedivka's arrival in Australia. Concert programmes held in Music Libraries and State Archives in Hobart, Brisbane, Melbourne, Sydney and Adelaide have provided some of the data needed for compiling the tables of compositions. The archives in the offices

²² Michael Best, *Australian Composers and their Music* (Adelaide: University of Adelaide, 1959); Rodney Egerton, "Margaret Sutherland: her style of composition, specific reference to works for the violin." Thesis, B. Mus. (Hons), University of Queensland, 1986; J. D. Garretty, *Three Australian Composers – Sutherland, Hughes and Le Gallienne* (Melbourne: Melbourne University, 1963).

²³ Aurora Green, "Miriam Hyde Catalogue of Works" (B. Mus. assignment, University of Melbourne, 1970); Joan Hair, "Catalogue of Twentieth Century Violin Works" (B. Mus. assignment, University of Melbourne, 1970).

²⁴ Antill MS 437, Sutherland MS2967, Llewellyn MS 9215, Hyde MS5260, Banks MS 6830, Hutchens MS 2066, Sculthorpe MS 9676, Holland MS 2967, Hince MS 2691.

²⁵ Alfred Hill Scrapbooks 1891-1940 Mitchell Library, MLMSS 6357.

²⁶ Lina Marsi, *Index of the Australian Musical News 1914-1963* (Melbourne: Lima Press, 1990).

of Musica Viva, Sydney have also revealed additional information. The collection of data has led to a formulation of graphs of compositions and performances of works up to 1960, and also offer an alternative method of rapidly judging the progress, and state of Australian contemporary music within the specified periods described.

With reference to the history of the major institutions that shaped Australia's musical environment, a number of texts have been illuminating.²⁷ University handbooks of the period were not detailed enough to offer more than names of string teachers.

Government involvement or non-involvement in supporting the development of musical arts is integral to providing an overall picture of the Australian musical environment into which Sedivka entered. The development of broadcasting,²⁸ and the importance of the Australian Broadcasting Commission²⁹ as the one-time manager of State orchestras and principal employer of musicians have been the focus of several major publications.³⁰ No specific texts relating to the government's role in musical development have been traced, but

²⁷ Diane Collins, *Sounds from the Stables, The Story of Sydney's Conservatorium* (Sydney: Allen & Unwin, 2001); V.A. Edgeloe, *The Language of Human Feeling, A Brief History of Music in the University of Adelaide* (Adelaide, private publication, 1985); Katherine Rose Gilmour, *An Historical Perspective of the Development of the Melba Conservatorium of Music* (Melbourne: Royal Melbourne Institute of Technology, 2000); Peter J. Tregear, *The Conservatorium of Melbourne University of Melbourne An Historical Essay to Mark its Centenary 1895-1995* (Melbourne: Centre for Studies in Australian Music, 1997); Percy Brier, *One Hundred Years and More of Music in Queensland* (Brisbane: Private publication, 1969); Conservatorium and/or University Yearbooks; *Stringendo*, *AUSTA* journals.

²⁸ Ivan Smith, *Australians on the Air. The Development of Radio in Australia* (Canberra: Australian Government Publishing Service, 1975).

²⁹ Charles Moses, *ABC Subscription Concerts: Twenty-first Anniversary Series 1936-1957* (Sydney: 1957); K.S. Inglis, *This is the ABC: The Australian Broadcasting Commission, 1932-1983* (Melbourne: Melbourne University Press, 1983).

³⁰ Charles Buttrose, *Playing for Australia: A Story about ABC Orchestras and Music in Australia* (Sydney: ABC and Macmillan, 1982), and Martin Buzzacott, *The Rite of Spring. 75 Years of ABC Music-Making* (Sydney: ABC Books, 2007).

many journal articles comment on this when discussing the difficulties faced by Australian composers, and their inability to concentrate solely on composing without some form of external support. The articles trace the development of organizations such as the Australasian Performing Rights Association, the Guilds of Australian Composers, and the establishment of the Australian Music Centre.³¹

Parallels can be drawn between Sedivka and other immigrant artists who have contributed to the development of the arts in countries beyond the borders of their birth. Four German Jews who migrated to Palestine in the 1930s joined the symphony orchestra established there by violinist Bronislaw Huberman, but found this an unrewarding experience, and subsequently established a string quartet of major international significance.³² Sedivka's experience was quite different as he was an immigrant musician twice, first in England and then in Australia. He had never intended to become a member of an orchestra, and was drawn more to chamber music, but his *forte* was teaching.

There are other publications that explore similar histories to Sedivka's³³ – Afro-Asian artists who migrated to Britain after the Second World War have made their mark,³⁴ e.g.

³¹ H. Brewster-Jones, "Sponsored Music Publication," *Meanjin* 8/3 (Spring 1948): 155; A.I.K., "Australian Composers Fend For Themselves Plan to Discover a Public As Well," *Australian Musical News and Digest* (December 1940): 11; Louis Lavater, "GOVERNMENT GRANT FOR COMPOSERS MAY BE MADE ..." *Australian Musical News and Digest* 39 (November 1948): 28-9.

³² Nathan Shaham, *The Rosendorf Quartet* (New York: Grove Weidenfeld, 1987).

³³ Reinhold Brinkman and Christoph Wolff, eds. *Driven into Paradise, Musical Migration from Nazi Germany to the United States* (California: University of California Press, 1999).

³⁴ Rasheed Araeen, *The other story: Afro-Asian artists in post-war Britain* (London: Hayward Gallery, Southbank Centre, 1989).

Eddie Chambers³⁵ and Rasheed Araeen, and Russian immigrant artists in New York have presented a revitalised movement in photography,³⁶ and painting.³⁷ Daniel Snowman has written an extensive book on the importance of German-influenced culture, its impact on artists throughout the Habsburg Empire, and the effect on cultural life in Britain by refugees who fled Nazism.³⁸

An interesting example of musical activity by immigrant musicians in Australia is their membership of the Doctors' Orchestra founded by Hungarian-born plastic surgeon and violinist, Miklos Pohl. The orchestra's complement includes immigrant players who 'aptly reflect the multicultural mix' of Australia.³⁹ Other Czechoslovakian immigrant musicians who have substantially contributed to music in Australia and cannot be ignored, include oboist Jiří Tancibudek, conductor Rudolf Pekarek, violinist Ladislav Jasek, and flautist Zdeněk Bruderhans.

The unique contribution of immigrant musicians and composers is that they bring diverse cultural elements that link their birthplace to their adopted country, and this creates a more international music scenario – bringing new ideas, new music literature, shaping and widening the perspectives of concert programmes. Sedivka can be credited with this achievement, as can Russian-born, at-one-time Chinese resident, pianist/composer Larry

³⁵ Chambers founded the Black Audio Film Collective and the Black-Art Gallery in Britain.

³⁶ Donald Kuspit, *Forbidden art: the postwar Russian avant-garde* (New York: Distributed Art Publishers, 1998).

³⁷ e.g. Leonid Lamm, Eric Bulatov, Natalie Nesterova, Eduard Shteinberg.

³⁸ Daniel Snowman, *The Hitler Emigres: The Cultural Impact on Britain of Refugees from Nazism* (London: Chatto & Windus, 2003).

³⁹ Catherine Fraser, "Medical Maestros, Australian Doctors' Orchestra: mixing music and medicine," *Medical Journal of Australia* 179, 1/15 (December 2003): 633-6.

Sitsky, whose compositions reflect the meeting of East and West,⁴⁰ and whose writings reflect on his heterogeneous background, e.g. in “Sitsky on Sitsky,” *Music Now* 1/4 (April 1971): 5-12.

As regards Sedivka’s most productive years in Tasmania, there is an abundance of newspaper and journal articles written about him, e.g. *Press*, *The Australian String Teachers Association Journal*, *The Mercury* and other intrastate and interstate newspapers. These are principally biographical, refer to his activities in Tasmania on a more general level, or comment on concerts he conducted and performed. In the preparation of Sedivka’s biography *Up is Down: A Life of Violinist Jan Sedivka* (Melbourne: Lyrebird Press, 2008) by the writer of this thesis, a considerable amount of research was completed in the Archives Office of Tasmania, the archives of Australia Council, Sydney and in the Tasmanian Conservatorium.

The major section of the thesis, *Tasmania* is based on interviews with prominent Australian composers whose works were commissioned and/or played by Sedivka and the Petra String Quartet – Peter Sculthorpe, Barry Conyngham, Colin Brumby, Don Kay, Ian Cugley, James Paull and Larry Sitsky represent some of these. The papers of Alfred Hill, Don Banks and James Penberthy have been examined, and material deposited by Rex Hobcroft, Ernest Llewellyn and Larry Sitsky offer further insight into Sedivka’s importance as a performer and instigator of a large number of commissioned works for strings.⁴¹ The Year Books held by the Australian Council in Sydney have been used to confirm the commissions Sedivka organised during his membership of the Music Council. Extensive interviews with

⁴⁰ Sitsky’s violin concertos, especially the *I Ching* and *Gurdjieff* Violin Concertos are examples of this.

⁴¹ Papers held in the Australian National Library.

Sedivka completed the research. Details of the considerable number of concerts Sedivka gave in Australia that included contemporary music have been located in his personal papers, but also in the University of Tasmania's various in-house newsletters.⁴² James Penberthy, Colin Brumby, Edward Cowie, Ian Cugley and Don Kay, composers who wrote concertos for Sedivka, have so far attracted little scholarly attention. Biographical cuttings regarding Don Kay are located in the Australian Library Collections.⁴³ Shaw's work on Larry Sitsky has been discussed, and there has been a thesis written on Sitsky's music by Wendy Penny.⁴⁴

Documentation of the repertoire, and impact of the Petra String Quartet is a vital part of this thesis. The content of ephemera, personal papers and newspaper/journal articles⁴⁵ in Jan Sedivka's possession have been enhanced by personal interviews with former members of this Quartet. This is the first research to be undertaken of the Petra String Quartet and its activities, therefore this work will uniquely cover the rise and fall of possibly the most important performing group in Australia to be founded and tutored by Jan Sedivka, a group responsible for the performance of an inordinate number of Australian string compositions, both in Australia and overseas during the period 1973-1986. The Archives Office of Tasmania holds documents relating to the Quartet's submissions for financial support from government bodies, their proposed activities, and statements regarding expenditure of

⁴² *University of Tasmanian News* 1974-1981, and *Contact* 1981-1991.

⁴³ Don Kay – Biographical Cuttings, Australian Library Collections No. 42655826, ANL, Canberra.

⁴⁴ Wendy Penny. "The Music of Larry Sitsky," Thesis (MA), University of Queensland, 1980.

⁴⁵ Personal papers held by Susan Pickering, Sonia Hyland, Jan Sedivka, *The Mercury* and other Australian newspapers.

approved funds.⁴⁶ In the same office, there are details of submissions made to the Australia Council by Sedivka, and the Petra Quartet.⁴⁷

Jan Sedivka's stories and memoirs have been documented in Sedivka's biography by the writer, and many of these were the catalyst to research more fully his music activities. This resulted in the location of additional sources of information, especially of the early years, to fill gaps and verify memoirs in England. As a by-product, Sedivka's extensive personal collection of ephemera has been catalogued, and has formed a substantial addition to completed research.

The unique aspect of study pertaining to Jan Sedivka undertaken by the writer, has substantially built upon existing literature in the field of string music. In documenting the history of Australian music, it forms a valuable contribution.

⁴⁶ Archives Office of Tasmania SM7/78, SM10/78, SM 10/79, SM10/80, SM29/80, SM41/80, SM45/80, SM5/83, SM17/83, SM40/83.

⁴⁷ Archives Office of Tasmania SM17/82, SM40/82, SM19/83, SM20/83. The complete list is in the Bibliography.

CHAPTER 1

(i) CZECHOSLOVAKIA 1917-1938

Jan Boleslav Sedivka was born in Slaný, Bohemia on 8 September 1917. His father, Dr Jan Sedivka was the Municipal Veterinary Surgeon and his mother, Marie, a formidable woman, controlled all the household matters and her son's education. There was no piano in the house, but Sedivka's mother was not unmusical. As in most Czech homes, folk songs were occasionally sung but music held no specific place, although the Sedivkas occasionally went to the opera in Prague.¹

At the age of six, Jan Sedivka asked for a violin, yet his request was adamantly refused. 'My parents thought that my preoccupation with this pursuit rather funny ... however, soon they realised that I was serious ...'² In 1924 when Sedivka was aged seven, formal violin lessons began. His first teacher was Zigmund Polášek, a competent violinist and pianist who had been a pupil of Otakar Ševčík,³ and was the director of the local music school in Slaný. Polášek was a strict, traditional and meticulous teacher who understood both technique and musicality. By the age of eight, Jan Sedivka was playing publicly.⁴ Polášek recognised the child's talent, and suggested that Sedivka play for Otakar Ševčík, who was residing in the south Bohemian town of Písek at the time.

¹ Jan Sedivka, interview by author, Hobart, 17 April 2003.

² Ibid.

³ Otakar Ševčík (1852-1934), renowned Czech violinist, teacher of Jaroslav Kocian and Jan Kubelík.

⁴ In May 1926, Jan Sedivka played in Mladá Boleslav; in March 1927, he played two works by Beethoven – Turkish March and *Thème varié de la serenade*. Concert programme, private papers Jan Sedivka.

Otakar Ševčík had studied music at the Prague Conservatorium, and later with Antonín Bennewitz.⁵ Ševčík graduated with a performance of Beethoven's Violin Concerto, and was praised for his technical brilliance and artistic mastery. He wrote a number of pedagogical works that laid the basis for the study of violin technique, and have been utilised internationally since their publication. *The School of Violin Technique* (1880) encapsulates technique of the left hand, and *The School of String Technique* (1883) contains four thousand bowing exercises. These exercises laid the basis of Sedivka's technique, and later played a pivotal role in his own teaching. In 1906, Otakar Ševčík retired from university teaching and established a colony of students in Písek. Violin students were attracted to this Mecca of Ševčík, and the notion of a 'colony' was one Sedivka emulated decades later. In 1919, Ševčík became professor of violin studies at the newly established *Mistrovská Škola* (Master School) of the Prague Conservatorium where he taught Jaroslav Kocian⁶ who later taught Sedivka.⁷ The legacy that Bennewitz passed on to Otakar Ševčík was mediated through Ševčík to Jan Sedivka, and from Sedivka to hundreds of other acclaimed violinists cannot be over-estimated. Sedivka's early training formed the basis of his subsequent reputation as a young virtuoso, and ultimately, was one of the foundation stones of his teaching. One aspect of training Sedivka drew on for his instruction was the rigorous left-hand technique taught by Ševčík.

⁵ Antonín Bennewitz (1833-1926), Czech violinist and pedagogue, student of Mildner.

⁶ Jaroslav Kocian (1883-1950), Czech violinist and principal teacher at the Master School in Prague. Ševčík accepted an invitation to teach at the Curtis Institute in America, and at his farewell concert, Sedivka played Mendelssohn's Violin Concerto on 26 September 1931. Concert programme, private papers Jan Sedivka.

⁷ František Židek, *Čeští Houslisté Tři Století* (Prague: Panton, 1979), 148-63. Translation by Elinor Morrisby.

Sedivka began lessons with Ševčík on 20 July 1927 and studied with him until 30 August 1931. During this period of his study, Sedivka performed numerous times, and on 5 June 1928, won a 1st Class Diploma at a Music Schools' Competition in Brno, playing three pieces by Vítězslav Novák.⁸ A radio broadcast followed and on 23 March 1930, at a concert celebrating Ševčík's 78th birthday, Sedivka played Ernst's⁹ *Hungarian Melodies* and Smetana's *Z Domoviny* (From my Homeland).¹⁰

The young Sedivka was regarded as a virtuoso and critiques of his concerts verify that.¹¹ On 21 February 1936 Sedivka played Bach's *Chaconne*,

Jan Šedivka, žák prof. Kociána vzpracoval Bachovu Ciaconu pro solové housle s pochopením pro tohoto přísného mistra, s jakým se v mládí setkáváme málokdy. Jeho přednes je velkorysý, dobře členěný a dynamicky bohaté odstíněný.

*Jan Sedivka, student of Professor Kocian developed Bach's Chaconne with understanding for this exacting master that we rarely meet in such a young player. His interpretation is liberal, well-articulated and dynamically rich.*¹²

Corelli's *Variations* for violin and piano followed on 3 April 1937,

Coreliho variace pro housle s průvodem klavíru technicky bezvadně, v krásné slohové distinkci s úplným, takřka nábožensky zaníceným pohřížením do

⁸ Vítězslav Novák (1870-1949), Czech composer, pupil of Dvořák.

⁹ Heinrich Wilhelm Ernst (1814-65), Moravian violinist and composer who settled in London in 1855.

¹⁰ Concert programmes and leaflets, private papers Jan Sedivka.

¹¹ Appendix 1 provides a list of Sedivka's concerts in Czechoslovakia as far as can be ascertained.

¹² *Venkov* (Slaný), 24 February 1936, translation by Elinor Morrisby.

klasického ducha spanilého díla přednesli Jan Šedivka (žák prof. Kociána), jehož plný, oduševnělý tón zvalště upoutal.

*The Corelli Variations for violin with accompanying piano were technically outstanding, he presented a beautiful style with an almost religiously enraptured immersion in the classical spirit. Jan Sedivka (student of Professor Kocian) especially conveyed the soulful tone of this graceful work.*¹³

From today's standpoint, the tuition that Sedivka received in Czechoslovakia was conservative and old-fashioned. Ševčík's strictness and Kocian's traditional teaching, however, laid the foundation for Sedivka's violin technique. The range of music he studied and performed was typical of the early twentieth century training in Eastern Europe.¹⁴ His repertoire included works by Mendelssohn, Schubert, Ernst, Smetana, Dvořák, Mozart and Beethoven; a repertoire that cannot be considered contemporary at the time, and dominated by classical, romantic and nationalist Czech composers. His musical education from its commencement to the late 1930s was steeped in tradition. Sedivka had neither played contemporary music nor was inclined to attend concerts of music that sounded unfamiliar and dissonant.¹⁵

That was not to say that modernist music was not played or composed in Czechoslovakia of this period. Prominent Czechoslovakian modernists Ladislav Vycpálek,¹⁶

¹³ *Lidové listy* (Slaný), 3 April 1937, translation by Elinor Morrisby.

¹⁴ Jan Sedivka, interview by author, Hobart, 25 April 2003.

¹⁵ Jan Sedivka, interview by author, Hobart, 25 April 2003.

¹⁶ Ladislav Vycpálek (1882-1969), Czech composer, student of Vítězslav Novák.

Alois Hába¹⁷ and Karel Jirák¹⁸ were progressive innovators of their time. Hába established the first quarter-tone studio of composition in Europe,¹⁹ but Sedivka's participation in, or performances of contemporary music during his student years in Prague were negligible. Although Sedivka was an enrolled student at Prague's Master School, he neither attended Hába's seminars, nor was he required to study the full range of music subjects on offer, e.g. harmony, counterpoint, history, form, aural, orchestra, and chamber music. His study was limited to solo performance of the violin.²⁰ Jan Sedivka graduated from Prague's Master School on 21 June 1938.²¹ He was offered a scholarship by the French government to study in Paris at the *École normale de Musique*²² with violinist Jacques Thibaud (1880-1953), and in December 1938, Sedivka accepted this opportunity to further his studies.

¹⁷ Alois Hába (1893-1973) experimented with microtonal music, and evolved a system of quartet-and sixth-tone music based on equal temperament. Deviations of pitch is typical of the Moravian folk songs he heard as a youth. Gordon Clarke, "Music—Symbol of a Nation", *The Canon* (November 1956): 150.

¹⁸ Karel Jirák (1891-1972), Czech composer, student of Novák and Bohuslav Foerster. Jirák lived in the United States from 1949.

¹⁹ Hába's composition class of quarter-tone music was conducted as a seminar covering aspects of experimental composition and musicological novelties. The seminars were used as an inspiration for emerging composition students. The studio was closed in the early 1940s. Vladimír Štěpánek and Bohumil Karásek, *An Outline of Czech and Slovak Music*, (Prague: Orbis, 1964), 93-4, and *Czech Music Information Centre* [home page on-line]; available from <http://www.czechmusic.org>; Internet; accessed 18 March 2005.

²⁰ Jan Sedivka, interview by author, Hobart, 25 April 2003.

²¹ Sedivka graduated with a performance of Mozart's Concerto in A.

²² School of Music founded by Spanish violoncellist Pablo Casals (1876-1973), French pianist Alfred Cortot (1877-1962), and Jacques Thibaud.

(ii) FRANCE 1938-1940

Two months after the Munich Agreement²³ was signed, Sedivka travelled to Paris. The standard of music education offered was of a high standard, and according to Sedivka, the *classe Thibaud* was highly regarded, and the tradition of Thibaud's teaching much respected.²⁴

In Paris, Sedivka met Bohuslav Martinů²⁵ and performed a number of his works on radio and in concerts, e.g. 'Rhythmic Studies' – Seven Pieces for violin and piano and Sonata No. 2 (1931). He also played Vítězslav Novák's²⁶ 'Three Pieces' for violin and piano, and works by Vítězslava Kapralová,²⁷ a Czech composer who resided in Paris at the time. She dedicated a composition for violin and piano titled *Elegy* to Sedivka, but he renamed it *In Memoriam*²⁸ as a more appropriate performance label. He performed *Elegy* with Kapralová, in Paris on 28 February 1939 in the *Hotel de l'Observatoire*, at the *Cercle Internationale de Jeunesse* on 30 April 1939, and with the Czech pianist Slavíček at the *Salle Pleyel-Chopin* in April and May 1939 respectively.²⁹ These performances of Czech contemporary music were

²³ The agreement signed on 29 September 1938 by Chamberlain, Daladier, Mussolini and Roosevelt that ceded the Sudetenland area of Czechoslovakia to Germany.

²⁴ Jan Sedivka, interview by author, Hobart, 11 July 2003.

²⁵ Bohuslav Martinů (1890-1945), Czech composer who was a student of Josef Suk and in Paris of Albert Roussel. Martinů's music is often neo-classical. He composed operas, symphonies, chamber music etc.

²⁶ Vítězslav Novák (1870-1949), Czech composer who was a student of Dvořák, and an influential teacher, especially of Alois Hába.

²⁷ Vítězslava Kapralová (1915-1940), Czech composer who studied with Martinů in Paris.

²⁸ Jan Sedivka, interview by author, Hobart, 11 July 2003.

²⁹ Kapralová Society, "List of Works," [home page on-line]: available from <http://www.kapralova.org/OPUS.html#39>; Internet; accessed 28 June 2005.

Sedivka's first engagements playing new music, but he neither performed nor was exposed to French contemporary works.

Sedivka's term of study in Paris from the end of 1938 until summer 1939 proved unsatisfactory. He was not taught by Thibaud, but by a tutor named Marcel Darrieux. Sedivka was not partial to the tutor's method of teaching, and consequently, he drifted rather aimlessly. He had had no experience of group lessons, and the amount of music he was expected to learn weekly was to him, overwhelming. Darrieux expected Sedivka to memorise demanding compositions, but Sedivka was accustomed to spending lengthy periods of time perfecting the pieces he studied, not this rapid method of learning. He had a few concerts at the Sorbonne, and several with the other Czech musicians in Paris, but as war loomed closer his life was severely disrupted.³⁰

Sedivka wrote a card to his parents in Slaný in 1939, and as he had included details of a radio broadcast, the card was reprinted in one of the local papers. The radio programme included works by Martinů and Novák,

Tentokrát se zase vypravím z Paříže. Po úspěchu posledního mého vztoupení v pařížském rozhlasu byl jsem pozván do severofrancouzská metropole — Lille — kde jsem hrál už letos na jaře, abych dal koncert české hudby ve Radio Nord. Neznám bohužel, číslo vlny, ale lillský vysílač je u nás dobře slyšitelný. Mé vysílání je v 19.45 hod. dne 11. září 1939. Na programu budou jako vždy skladby našich čelných skladatelů — Dvořák, Novák, Martinů atd. Těším se, že Slanáci a všichni moji přátelé budou poslouchat.

³⁰ Jan Sedivka, interview by author, Hobart, 17 July 2003.

*This time I send news from Paris. After success at my last broadcast on Paris radio I have been invited to the north French city of Lille where I played in spring to give a concert of Czech music for Radio Nord. Unfortunately, I do not know the wavelength, but broadcasts from Lille are clearly heard at home. My broadcast is at 7.45 on 11 August 1939. On the programme are as always works of our eminent composers — Dvořák, Novák, Martinů, etc. I look forward that people of Slaný and all my friends will listen.*³¹

This broadcast never eventuated as the threat of war in Europe drew closer, however, it was evident that Sedivka had opportunities to perform, even if the only contemporary content of his concerts was predominantly Czech.

From 14 March 1939 when Germany occupied Czechoslovakia, Sedivka had been regarded in France as a ‘German’. Eventually he was ordered to leave the small hotel that had been his Paris abode, and he moved into a house occupied by other Czech artists. Sedivka was unaware that his compatriots were communist sympathisers, and on 18 September 1939 this group of Czechs was arrested and, from 24 September 1939, imprisoned in the Paris prison *La Santé*. Sedivka was charged with activities potentially capable of causing damage to the internal security of the Republic of France. He was incarcerated in solitary confinement until 5 March 1940,³² and after several days in the area below the Roland Garros Stadium in Paris, was transferred to a labour camp in Damigny, Normandy.

³¹ *Svobodný Občan* (Slaný), 25 August 1939, an independent country paper, translation by Elinor Morrisby.

³² All the above dates are confirmed in Antonín Pelc, ‘Notes,’ *Revolver Revue* 49 (May 2002): 252.

In early June 1940 the Damigny camp was abandoned and Sedivka was relocated to Bassens, in the south of France, and on 20 June 1940, as the German army neared this region, the gates of the camp were opened and its inmates discharged.³³ Sedivka and his Czech compatriots left France and spent a short time in Morocco. Sedivka's next port of call was Lisbon, Portugal where he was imprisoned in the fortress *Forte norte de Caxais* until he departed for Gibraltar, and finally England.³⁴

³³ Jan Sedivka, interview by author, Hobart, 17 July 2003.

³⁴ Jan Sedivka, interview by author, Hobart, 17 July 2003.

(iii) ENGLAND 1940-1961

In December 1940, Jan Sedivka arrived in England as a refugee. He spoke little English, had neither a violin nor music, and possessed only a few clothes and a small amount of money. He had neither performed on radio nor on the concert platform for over 12 months,³⁵ and shortly after reaching London, he contracted tuberculosis.

Sedivka was given a violin by a benefactor,³⁶ but his musical life from the end of 1940 to 1942 was virtually non-existent. He had been a patient in a London hospital, and in the Huddersfield Sanatorium, where the treatment of tuberculosis involved prolonged rest. Once he returned to London he began playing, but lacked confidence and, more importantly, strength.

Sedivka's first public concert in London was on 19 December 1943 with the London Czech Trio in Wigmore Hall, in which the Trio performed solely Czech music – Smetana, Suk and Dvořák. The exiled Czech Trio was originally founded in Prague in 1934, with pianist Walter Susskind,³⁷ violinist Marie Hlounová³⁸ and Karel Hořic,³⁹ and had escaped German occupation of Czechoslovakia and fled to England where the Trio performed from 1938 until 1942.⁴⁰ Several personnel changes gave Sedivka the opportunity to perform with the Trio. However, as he was recuperating from tuberculosis, and the touring demands

³⁵ Jan Sedivka, interview by author, Hobart, 4 September 2003.

³⁶ Elsie Newmarch, Sedivka's benefactor was the daughter of Rosa Newmarch who championed Czech music in England in the early 20th century.

³⁷ Walter Susskind (1913-1980), Czech-born American pianist and conductor.

³⁸ Marie Hlounová (1912-), Czech violinist, student of Jaroslav Kocian.

³⁹ Karel Hořic, Czech 'cellist.

⁴⁰ Jan Sedivka, interview by author, Hobart, 4 September 2003.

throughout Britain depleted what little energy he had, his career with the Trio was short-lived and lasted only a few months from October 1943 to February 1944.⁴¹ The Czech Trio, with Sedivka, performed at the National Gallery in London on 9 February 1944 presenting *Trio quasi una Sonatine* by Suk, and Schubert's Trio in B^b, op. 99.

Sedivka was acquainted with Max Rostal,⁴² a well-known violinist and teacher who had lived in London since 1933, and sought his assistance. Rostal was a respected and punctilious teacher, a recognised academic and prominent soloist. He was later credited with the formation of an English school of violin playing, confirmed in the memoirs of an amateur violinist, who noted that Rostal attracted pupils from all over the world, and that the adaptation of technique to an individual's physical properties was an essential teaching aide.

⁴³ Later, Sedivka accommodated this particular idea in his own teaching.⁴⁴

Rostal had performed extensively throughout Europe, and although the classical/romantic repertoire dominated the content of his concerts, he also introduced a number of modern works to the British public. He performed at concerts given by the SPM, and he premiered

⁴¹ Only three London concerts that can be confirmed. Appendix 3 has a list of concerts in England.

⁴² Max Rostal (1905-91), Silesian-born violinist who studied with Austrian Arnold Rosé (1863-1946), and Hungarian Carl Flesch (1873-1944). Rostal had been Flesch's successor at the *Hochschule* in Berlin. Flesch spent a short time in England in the 1930s, and some of his students had followed him there. They were subsequently taught by Rostal who continued the Flesch tradition, before developing his own approach.

⁴³ R.M.Cooper, ed., *Refugee Scholars, Conversations with Tess Simpson* (Leeds: Moorland Books, 1992): 79-80.

⁴⁴ Jan Sedivka, interview by author, 8 September 2003.

and commissioned a number of compositions by prominent British and European composers,⁴⁵

Rostal's contribution to contemporary music was profound, tenacious, eloquent and unremitting. He advanced the causes of composers whom he believed to be part of the evolving fabric of violin composition whilst baulking at the emerging avant-garde.⁴⁶

Rostal was acknowledged as being 'responsible for a revival of interest in the violin among serious composers' and as 'an outstanding interpreter of modern masterpieces.'⁴⁷

Sedivka played for Rostal and was his student from 1942-1944. A scholarship from the Czech government-in-exile paid for his lessons. The two conversed in German as Sedivka's English at this stage was still poor. Sedivka said that he was enormously impressed with his newly-acquired teacher.⁴⁸ Sedivka was not familiar with the Flesch school, but his interest was aroused. Rostal encouraged debate that revealed his experience and knowledge, and he discussed every aspect of violin playing with Sedivka who accepted the challenges posed by Rostal. For the first time, Sedivka was confronted by a teacher who forced him to think about the 'technique' of violin playing. The Ševčík school, the basis of Sedivka's early training was mechanical. The student was required to practise until exercises were perfect. Yet the structure and demands of the Ševčík school offered no theoretical approach to

⁴⁵ Appendix 2 is a complete list. Composers include Bush, Berkeley, Frankel, Seiber and Shostakovich.

⁴⁶ Jonathan Woolf, *Max Rostal – In Memoriam*, "Classical Reviews, March 2002" [home page online]; available from <http://www.musicweb-international.com/classrev/2002>; Internet; accessed 28 June 2005.

⁴⁷ Programme notes for Rostal's concerts in Adelaide during his Australian tour, 19, 21 July 1955: 5. Appendix 2 gives a list of contemporary works premiered and performed by Rostal.

⁴⁸ Jan Sedivka, interview by author, Hobart, 8 September 2003.

understanding either the form of music or its interpretation. Rostal inspired Sedivka, the latter developed enormous respect for Rostal, for his views and his ability. Initially Sedivka found it difficult to fit into the Flesch-Rostal school, but appreciated the intellectual attitude to violin playing Rostal imparted.⁴⁹

In the course of their association, Rostal's knowledge of contemporary music was transferred to Sedivka who was keen to meet relatively unknown contemporary composers, and fellow musicians interested to perform, and be challenged by new music. The intellectual exercise needed to interpret and play contemporary compositions appealed to Sedivka. At a social function he met the secretary of the Society for the Promotion of New Music (SPNM), and as volunteer performers were consistently sought, he readily agreed to play for the society.⁵⁰

Rostal's presence in Sedivka's life was a turning point for him as regards playing, the importance of contemporary music, and the beginning of his teaching career. Also, he was introduced to Rostal's ex-wife, violoncellist Sela Trau, a chamber musician who was to become a pivotal figure in Sedivka's musical development.

In the early 1940s, Sedivka began teaching at Rostal's suggestion, and at first had a small number of private students. Sedivka commented that he knew nothing of teaching, but Rostal supervised his initial lessons, and was quickly aware that though inexperienced, Sedivka needed no further assistance. At the end of the war, Sedivka held hopes of being

⁴⁹ Jan Sedivka, interview by author, Hobart, 8 September 2003.

⁵⁰ Ibid.

appointed to the position of violin professor held by Kocian in the Master School in Prague. He indicated some interest in this esteemed post, but was politically unacceptable to the Communist regime in Czechoslovakia. Sedivka's self-confessed lack of political affiliations did not meet the demands of the Minister of Education at the time. Sedivka scoffed at the post-war Communist requisites and determined to stay in England. At the same time, however, he received a letter from the British Home Office demanding that he leave Britain. He consulted an Immigration lawyer and was advised that securing employment in a worthy institution could offset immigration complications.⁵¹

In 1946, a new school, the Surrey College of Music, founded by John Ireland⁵² in Ewell, Surrey served as a centre of music education outside the London area, and provided training for teachers of music. It also acted as a post-war feeder college for schools throughout England, as its students took up teaching posts in State and Independent Schools. Sir Arnold Bax⁵³ was President of the College, Sir Adrian Boult⁵⁴ one of the Vice-Presidents, and it was Boult who sponsored Sedivka and supported his application for British citizenship. Although a permanent position had not been available at the Surrey College when Sedivka applied, the Director Reginald Jevons⁵⁵ was willing to write a letter to the local labour exchange office stating unequivocally that Sedivka's contribution to the college would be

⁵¹ Jan Sedivka, interview by author, Hobart, 22 September 2003.

⁵² John Ireland (1879-1962), British composer.

⁵³ Sir Arnold Bax (1883-1953), British pianist and composer.

⁵⁴ Sir Adrian Boult (1889-1983), British conductor, founder and conductor BBC Symphony Orchestra.

⁵⁵ Jevons dedicated his Sonata for Violin and Piano (1950) to Sedivka.

invaluable. The stamped letter was accepted by the Home Office, Sedivka was naturalised a British citizen, and in due course, began teaching at the College.⁵⁶

Sedivka was a staff member of the Surrey College from 1946 until the College closed in 1952, and this was his first appointment as teacher of violin and chamber music. One of his private students, sixteen-year-old Theo Lazaroff, followed Sedivka to the College, and was the recipient of the College's 1951-1952 Sedivka Open Violin Scholarship (£52).⁵⁷

Sedivka's conducting skills were negligible when he began working at the College, but that did not deter him from accepting the director's challenge of conducting a small orchestra, which later became the Jan Sedivka Chamber Orchestra. As Sedivka himself recalls,

I only knew *Eine kleine Nachtmusik* and supposed that when I lifted my arms, music would emerge from the assorted instruments that numbered about twelve. Of course, nothing happened! My tremendous expectations were short-lived! I warned the players that in the ensuing minutes they would realise I could not conduct. They could not play well anyway, so it really did not matter. I hoped by the time they learnt to play, I would have learnt a little about conducting.⁵⁸

Sedivka's small chamber orchestra comprising students from the Surrey College, and a few young local players developed into the Surrey College Orchestra, then the Jan Sedivka Chamber Orchestra, joined by London graduates and some professional players. The group played in schools, hospitals and churches and Sedivka played with them, as

⁵⁶ Jan Sedivka, interview by author, Hobart, 22 September 2003.

⁵⁷ "Front page announcement," *The Musical Times* 92/1303 (September 1951): 385.

⁵⁸ Jan Sedivka, interview by author, Hobart, 22 September 2003.

soloist or conductor. Sedivka gained valuable conducting experience that would become immensely important in later years. He managed the group, and organised concerts and programmes. It was obvious to him that conducting and playing with this group was less expensive than working with a fully professional orchestra. Several of his players did not expect to be paid, students received lessons instead, and gained valuable orchestral experience.⁵⁹

The SPNM was founded in Britain in 1943 by Francis Chagrin to support the work of young unestablished composers. The organisation was and remains,

... for anyone with an interest or involvement in new music. In particular, it is committed to finding the best of the next generation of composers and has launched the careers of many of the United Kingdom's leading composers. From catwalk to concert hall, working in theatres, galleries, night clubs, cinemas, Society for the Promotion of New Music seeks to showcase their talents in ever-broader and more exciting environments. This society provided the possibility for up-and-coming composers to witness public performances of their works, and participate in rehearsals and/or workshops.⁶⁰

Originally this society was named the 'Committee for the Promotion of New Music',⁶¹ but the title was changed in January 1952 to the Society for the Promotion of New Music.⁶² Its first president was Ralph Vaughan Williams⁶³ whose condition on holding the

⁵⁹ Jan Sedivka, interview by author, Hobart, 22 September 2003.

⁶⁰ Francis Routh, *Contemporary British Music: the twenty-five years from 1945-1970* (London: Macdonald, 1972), 20-1.

⁶¹ The Committee for the Promotion of New Music was launched at a meeting of the Arrangers', Composers' and Copyists' subcommittee of the Musicians' Union.

⁶² London Concerts. "Society for the Promotion of New Music," *The Musical Times* 93/1308 (February 1952): 82.

position of president was that the Society ‘avoid all cliques and give a welcome to all good work in whatever style or school.’⁶⁴ The society was financially subsidized by the wartime Council for the Encouragement of Music and the Arts, and by private support from Vaughan Williams and Arthur Bliss.⁶⁵ By 1952 several hundred subscribers became members, with rights in regulating its activities.⁶⁶ Its portfolio of tasks included perusal of compositions to be considered for performance, and the compiling of a Recommended List of compositions. This list brought ‘a selection of works performed to the attention of promoting bodies at home and abroad.’⁶⁷ Suggested lists of works were drawn up, the BBC increasingly broadcasted recommended works, and the recording company Decca became involved in studio recitals. Performances were held in small studios in central London, and chaired discussions followed. These Experimental Orchestral Rehearsals, as they were termed by the Society, included the composers, performers, a panel and the audience. The Society was not financially stable, nevertheless it established Composers’ Weekends in which young composers studied and worked with invited guests such as Luigi Dallapiccola,⁶⁸ and Milton Babbitt⁶⁹. The organization exists today, and is regarded as Britain’s most important outlet for the development and talents of its composers. At the renaming function, Vaughan Williams observed that it was ‘the best and most unpleasant lesson a composer can have—to hear his work played before a very critical audience.’⁷⁰

⁶³ Ralph Vaughan Williams (1872-1958), British composer.

⁶⁴ Hugh Wood, “SPNM 20,” *The Musical Times* 104/1448 (October 1963): 708.

⁶⁵ Sir Arthur Bliss (1891-1975), British composer.

⁶⁶ A.J., “London Concerts,” *The Musical Times* 93/1308 (February 1952): 82.

⁶⁷ A.J., “London Concerts,” *The Musical Times* 93/1308 (February 1952): 82.

⁶⁸ Luigi Dallapiccola (1904-75), Italian composer.

⁶⁹ Milton Babbitt (1916-), American composer renowned for integral serialism and rhythmic complexity.

⁷⁰ A. J., “London Concerts. Society for the Promotion of New Music,” *The Musical Times* 93/1308 (February 1952): 82.

The organisation that promoted contemporary music in the early decades of the twentieth century in England was the London Contemporary Music Centre founded in 1923, and created specifically to aid the new composer. 'Its outlook was always, and from the start, international, and never limited just to British composers.'⁷¹ It was an off-shoot of the British Music Society, and active until 1953 when it became part of the Institute of Contemporary Arts.

The other major body that promoted contemporary music was and remains the International Society for Contemporary Music founded by a group of young Viennese composers in 1922. The group decided that a 'permanent body should be formed for the purpose of giving the new music of all nations a hearing at annual festivals ...'⁷² This society was extremely critical in its selection of new works to be played at its annual festival.

The SPNM abided by its selection policy for new compositions to be placed on their Recommended List, but the organization was also amenable to the presentation of lesser, or unknown works. This is evident from the content of concerts Sedivka and colleagues gave under the auspices of the Society. Many performances were first and final public performances, a fact that is both interesting and indicative of the nature of the music presented, and perhaps of the attitude to new music outside of the confines of the Society. This however, did not daunt Sedivka's willingness to perform for the Society.

⁷¹ Routh, *British Contemporary Music*, 20.

⁷² H. C. Colles, "International Society for Contemporary Music" in *Grove's Dictionary of Music & Musicians*, 5th ed., 1975.

The SPNM offered no remuneration, and although Sedivka's overall income was minimal, the challenge of performing new music outweighed any financial aspect. He performed for the Society over a period of ten years, and was also elected to its Council in 1959. His association with the SPNM led to his meeting the most prominent composers and performers residing in London during that time. Some of the concert workshops took place in the basement of a publishing house in London. The music was described as being weird and new. An open discussion followed a performance, and comments were invited from the audience. When composers such as Mátyás Seiber and Benjamin Frankel participated, concerts attracted a wider public.⁷³

... [The] distinction between a workshop, or studio, recital, and an unqualified public concert has always been recognized by the S.P.N.M., whose primary purpose was from the start to give a hearing to new works. By definition, programmes would consist almost entirely of first performances: the performance would be followed by discussion, led by a 'first speaker', who was usually a composer or musician of some note, drawn from the ranks of the Committee, whose comments would, theoretically at least, be respected by the hopeful young tyro. At the first such studio recital on 2nd April 1943, the discussion was led by Michael Tippett.⁷⁴

After Sedivka's exit from the London Czech Trio,⁷⁵ the idea of forming another piano trio tempted him,⁷⁶ and eventually the pianist Tom Bromley joined him, and through

⁷³ Jan Sedivka, interview by author, Hobart, 20 May 2005.

⁷⁴ Routh, *British Contemporary Music*, 364. Sir Michael Tippett (1905-98), British composer.

⁷⁵ No further information regarding Sedivka's concerts with this group can be established, but his 1944 exit is corroborated in an advertisement for a concert in April 1944. Members of the then-named Czech Trio at the time were Edith Eisler, Lisa Marketta and Karel Horitz. "Music in the Provinces," *The Musical Times* 85/1214 (April 1944): 125.

⁷⁶ Jan Sedivka, interview by author, Hobart, 25 September 2003.

Sedivka's contact with Max Rostal, the 'cellist Sela Trau. His next foray into chamber music was with this newly formed London International Trio (LIT) in September 1947.⁷⁷

Violoncellist Sela Trau had studied at the Stern Conservatory in Berlin with Russian 'cellist Joseph Malkin⁷⁸ and later with Hugo Becker⁷⁹ at the *Hochschule für Musik*. She performed as a soloist, and with Max Rostal founded the Rostal String Quartet.⁸⁰ Sedivka had no previous experience in playing chamber music, and was deeply impressed by Trau's playing. He recalls that, 'She played in the central European tradition with an innate understanding of the music of Schubert, Beethoven, and so on. She created embroidery in music, her playing of Schubert reflected the rhythms of the fiacre in Vienna, the clip-clopping nature of the music expressed the atmosphere of the day – horses on cobblestones.'⁸¹ Trau was an experienced chamber music interpreter and performer, and in the course of her musical association with Sedivka, imparted her vast musical knowledge to him. For fourteen years, the LIT with pianist Tom Bromley and 'cellist Sela Trau successfully presented concerts throughout Britain.

The Trio gave its debut concert at Wigmore Hall in London on 18 September 1947 with trios by Mozart, Martinů, Copland and Fischer.⁸² The first concert it presented for the

⁷⁷ Sedivka performed violin solos by Poulenc, and a Mozart Sonata in Ipswich with Havelock Nelson in April 1947. "Music in the Provinces," *The Musical Times* 88/1250 (April 1947): 140.

⁷⁸ Joseph Malkin (1879-1969), Russian-born violoncellist.

⁷⁹ Hugo Becker (1863-1941), German 'cellist, chamber musician.

⁸⁰ Trau married Rostal, and they left Germany in the mid 1930s. Trau established herself in London as a teacher, recitalist and chamber musician. She performed with the Kentner and Harold Fairhurst Trios respectively.

⁸¹ Jan Sedivka, Hobart, interview by author, 25 September 2003.

⁸² Concert advertised in *The Times* (London), 17 September 1947, 10.

SPNM was in January 1948, at the same venue, in a programme that premiered Goedicke's⁸³ *Three Songs* for Voice and Piano Trio, and included songs by Medtner and Mussorgsky.⁸⁴

The LIT performed regularly for the SPNM, and in the following decade of concerts, Sedivka, the London International Trio and the Jan Sedivka Chamber Orchestra (founded in the late 1940s), presented works by European, Australian and American contemporary composers.⁸⁵ The next concert of note was on 16 January 1948 for the British Broadcasting Commission (BBC) and featured two works – a Trio by Dvořák and the Trio in B minor op. 76 (1933) by Spanish composer, pianist and conductor Joaquín Turina (1882-1949).⁸⁶

A Wigmore Hall concert on 13 February 1948 for the SPNM performed by the LIT presented a Mozart Trio, and premieres of Ernst Meyer's⁸⁷ *Reflections & Resolutions* (1948), and Alan Bush's⁸⁸ *Three Concert Studies* for Piano Trio op. 31 (1947), this latter composition being dedicated to the LIT. Both of these works were repeated on 6 April 1948 for the Committee/Society for the Promotion of New Music, and the Bush *Concert Studies* were played again by the Trio on 7 August 1951 and 31 May 1955.

The ensemble playing of Bush's work created technical difficulties. The first movement *Moto Perpetuo* required the players to focus on intonation, and accurate execution

⁸³ Alexander Goedicke (1877-1957), Russian pianist and composer.

⁸⁴ The LIT was joined by Oda Slobodskaya (1895-1970), Russian opera singer who first appeared in London in 1930 and later became a British citizen.

⁸⁵ Appendix 3 gives a list of Sedivka's concerts in England.

⁸⁶ Advertisement in *The Times* (London), 5 July 1947. Turina's Trio had been performed in London on 9 July 1947 by the Cecelia Keating Piano Trio.

⁸⁷ Ernst Meyer (1905-88), German composer and musicologist.

⁸⁸ Alan Bush (1900-95), English composer and pianist, student of John Ireland.

of fast passages for strings and piano; the *Nocturne* emphasised tonal richness, and the last movement *Alla Bulgara* featured difficult rhythmic elements so typical of Bulgarian folk music.⁸⁹ The performance of the same work on 31 May 1955 attracted the comment that, ‘The London International Trio were keen, convinced champions of the new work.’⁹⁰

Sedivka stated that the premiere of these two compositions marked a turning point in his involvement in contemporary music. He felt he had a ‘second nature’ understanding of new music, and was adept at interpreting and performing its originality. He met the challenges of the technical demands, the music’s rhythmic intricacies, and its structure with ease. Whereas many of his colleagues could not be bothered with experimental or contemporary music, Sedivka volunteered to perform it, and welcomed the opportunity to study works of lesser or unknown emerging composers. Sedivka’s public presentation of complex new music was successful, and it gave him recognition in the musical community.⁹¹ He had no inkling at the time that in his future career as a teacher and performer, his experience of the world of contemporary music in England would play such an immense role, not only for himself, but for his students and colleagues.

Welsh composer David Wynne (1900-1983) composed his Piano Trio No. 1 in 1946, and the LIT⁹² played it in a SPNM concert on 4 May 1948. Wynne’s Sonata for violin & piano composed in 1948 was premiered by Sedivka and LIT’s pianist Tom Bromley on 5

⁸⁹ New Music, “Two Works for Trio,” *The Times* (London), 1 June 1955, 2.

⁹⁰ New Music, “Two Works for Trio,” *The Times* (London), 1 June 1955, 2.

⁹¹ Jan Sedivka, interview by author, Hobart, 25 September 2003.

⁹² A concert was presented by the London International Trio in the Lichfield Cathedral on 21 November 1948 celebrating the re-building of the organ. The programme is not known. “Miscellaneous,” *The Musical Times* 89/1270 (December 1948): 372.

April 1949. The work was repeated in a BBC broadcast on 31 August 1949, and on 1 August 1950 for the SPNM. Sedivka's musical collaboration with David Wynne culminated on 20 November 1954 when Sedivka gave the the premiere performance of Wynne's *Rhapsody Concerto* No. 1 for violin & orchestra.⁹³ The concerto was dedicated to Sedivka, and the London Symphony Orchestra was conducted by Maurice Miles. The performance was described as 'rough and ready' and it appears the work was long, not particularly memorable, and melodically complex, so that it was arduous for Sedivka to develop the supposed rhapsodic nature of the work.⁹⁴

A BBC Home Service broadcast on 13 July 1948 featured the LIT in Fauré's⁹⁵ Trio in D minor and Bloch's Three Nocturnes (1924). In May 1949, Sedivka appeared at Wigmore Hall with pianist Hubert Greenslade in a mixed recital featuring music from Mozart to Fauré, but at this concert Sedivka gave the British premiere of Honegger's Sonatina for Violin Alone (1940).⁹⁶ Edward Michael's⁹⁷ *Rhapsody* for violin & strings was played by Sedivka with the Goldsborough String Orchestra conducted by Mátyás Seiber on 16 November 1949.

Several weeks later, on 6 December 1949, Malcolm Macdonald's⁹⁸ Trio in One Movement was presented in another SPNM concert, the work having won the Alfred

⁹³ Donald Mitchell, "Some First Performances," *The Musical Times* 96/1343 (January 1955): 37. The work dates from 1950.

⁹⁴ Donald Mitchell, "Experimental Rehearsal, Some New Music," *The Times* (London), 22 November 1954, 2.

⁹⁵ Gabriel Fauré (1845-1924), French composer, organist, pianist and teacher.

⁹⁶ Recital at Wigmore Hall with pianist Hubert Greenslade. The programme also included Vitali's *Chaconne*, Mozart's Sonata in B^b, K. 454, Dvořák's Sonatina in G, op. 100, and works by Fauré and Smetana.

⁹⁷ Edward Michael (1921-), French composer and student of Max Rostal.

⁹⁸ Malcolm Macdonald (1916-), Scottish musicologist and music journalist.

Clements Prize⁹⁹ in 1946. This performance featured Sedivka, Stephen Waters, clarinet and Eric Hope, piano.

On 26 November 1950, Sedivka was joined by violoncellist Sela Trau in a BBC broadcast of Martinů's Duo for violin and cello No. 1 (1927), and Jean Rivier's¹⁰⁰ Sonatina for Violin and Piano (1937), broadcast for the second time in Britain.¹⁰¹

Sedivka's LIT premiered Fantasy Trio (1950) by British composer Ian Parrott (1916-) in Birmingham on 24 May 1951,

Last night's recital at the R.B.A. Galleries ... After introducing a somewhat stubbly and forbidding Fantasy Trio by Ian Parrott, the London International Trio turned its attention to Dvořák's more ingratiating "Dumky" trio, playing it sensitively, though lacking commanding tone from the violin.¹⁰²

Sedivka was accompanied by Josephine Lee in a BBC broadcast of Sonatine No. 2 (1946) by Conrad Beck,¹⁰³ and the broadcast was its first hearing in Britain. The LIT played the premiere of two works by British composers – Sonata by Vincent Pobjoy, and Sedivka

⁹⁹ A prize set up in 1938 as a memorial to Alfred Clements who organized 1,300 concerts in London over a period of 50 years. The prize was awarded annually for a composition of chamber music. "An Alfred J. Clements Memorial Chamber Music Prize," *The Times* (London), 7 April 1938, 12.

¹⁰⁰ Jean Rivier (1896-1987), French composer who taught composition at the Paris Conservatoire 1947-66.

¹⁰¹ Rivier's *Sonatine* was first broadcast in Britain on 1 November 1948 by Jean Pougnet violin and Anthony Pini cello. Alastair Mitchell and Alan Poulton, eds. *A chronicle of first broadcast performances of musical works in the United Kingdom, 1923-1996* (Aldershot: Ashgate, c.2001), 114.

¹⁰² "Chamber Music," *The Times* (London), 25 May 1951, 2.

¹⁰³ Conrad Beck (1901-89), Swiss composer who studied with Roussel and Honegger in Paris from 1923 to 1932. He was noted for his economy of means, and the creation of a new polyphonic-linear style.

performed *Prelude & Fugue for Solo Violin* by Willy Peters¹⁰⁴ at a SPNM concert on 7 August 1951. Pobjoy's work was repeated on 2 September 1952 with Parrott's *Fantasy Trio*.

From 8 March 1947 to the end of 1951, excluding a considerable number of concerts outside of the London area,¹⁰⁵ Sedivka had performed in thirty-eight concerts and broadcasts with performances of a total of sixty-seven works, thirty-seven of which were regarded as 'contemporary' at the time. This is approximately fifty-six percent of the total musical content, a staggering amount of new music. But the next ten-year period of Sedivka's involvement in contemporary music was even more representative of his commitment to this genre.

Sedivka's activities with the SPNM were further enhanced when viola player Watson Forbes nominated Sedivka for a position on the Council at the Annual General Meeting of the Society held on 10 June 1953. Sedivka was duly appointed, and remained a Council member until 1959.

He conducted the Jan Sedivka Chamber Orchestra in performances of Benjamin Britten's¹⁰⁶ *Simple Symphony* – a work composed in 1925, and revised by Britten in 1934. Sedivka's performances were in Epsom on 20 July 1950; at the Bishopsgate Institute in London on 3 April 1951; at the Malcolm Parker Saturday Morning Concerts for Children on 13 October 1951, and in Leatherwood on 2 February 1952. On 19 March 1951, the orchestra

¹⁰⁴ William (Willy) Frederick Peters (1876-1938), American violinist and composer.

¹⁰⁵ Concerts by Sedivka in other English cities, Scotland and Ireland. Jan Sedivka, interview by author, Hobart, 25 September 2003.

¹⁰⁶ Benjamin Britten (1913-76), British pianist, and composer of a diatonic style inflected with modal, chromatic and serial elements.

played Clifford Curwin's¹⁰⁷ Suite in G for strings and Concerto for piano and strings by William Briggs. This was a concert of works by British composers under the auspices of the Surrey College.

A series of six concerts at St Martin-in-the-Fields was arranged by Sedivka featuring his chamber orchestra. According to Sedivka, this was one of the first series to take place at that venue. Figure 1 includes the contemporary works only.

¹⁰⁷ Clifford Curwin (1929-), British composer. The only reference located was of songs by this composer.

Figure 1. Six concerts at St Martin-in-the-Fields given by the Jan Sedivka Chamber Orchestra (contemporary works only)

Date	Composer	Works performed	Date Composed	Details
11 November 1952 ¹⁰⁸	Bruno Bettinelli ¹⁰⁹	<i>Due Invenzioni</i>	1938	Premiere performance
	John Ireland	<i>Concertino Pastorale</i> stgs	1939	
	Bernard Stevens	<i>Sinfonietta</i> stgs op. 10	1948	
	Vaughan Williams.	<i>Prelude</i> ¹¹⁰	1942	
13 January 1953	Lennox Berkeley	Serenade stg orch op. 12	1939	First performed in London on 30 January 1940. ¹¹¹
10 February 1953	Ian Parrott	<i>Concerto Grosso</i> stgs 'Pensieri' ¹¹²	1950	Premiere performance
10 March 1953	Samuel Barber	<i>Adagio</i> stgs	1936	
	Alan Rawsthorne ¹¹³	Concerto stgs	1949	Commissioned by the Worshipful Company of Musicians for the City of London Festival ¹¹⁴
30 April 1953	Bloch	Concerto Grosso no. 2	1952	First performance in London 11 April 1953
	David Diamond ¹¹⁵	"Rounds" stgs	1944	Premiere performance

¹⁰⁸ "Advertisements," *The Musical Times* 93/1317 (December 1952): 556.

¹⁰⁹ Bruno Bettinelli (1913-2004), Italian pianist, composer and critic.

¹¹⁰ Vaughan Williams' *Prelude* is one in the collection 'Household Music': *Three Preludes on Welsh Hymn Tunes* composed for string quartet or alternative instruments.

¹¹¹ This performance was by Boyd Neel. Stewart R. Craggs, *Lennox Berkeley, A Source Book* (Aldershot: Ashgate, 2000), 65.

¹¹² "Advertisements," *The Musical Times* 94/1320 (February 1953): 76.

¹¹³ Alan Rawsthorne (1905-1971), British composer.

¹¹⁴ John Clay Dressler, *Alan Rawsthorne, A bio-bibliography* (Westport, Conn: Praeger, 2004), 45. The work was composed for Gerard Schurmann and the Dutch String Orchestra of Amsterdam, and dedicated to Schurmann. It was premiered on 13 June 1949 in Hilversum, Holland, performed by the orchestra mentioned and conducted by Schurmann, Dressler, 54.

¹¹⁵ David Diamond (1915-2005), American composer.

In April 1954, the Jan Sedivka Chamber Orchestra played the British premiere of Jean Rivier's Symphony No. 4 in B^b.¹¹⁶ Donald Mitchell's comments in *The Musical Times* were not complimentary, although his criticism was directed at the composer's inadequacy of form and creativity, rather than towards the actual performance.¹¹⁷

Sedivka regularly performed for the BBC in live recitals between 1952 and 1960. The classical and romantic music content of these broadcasts was interspersed with performances of contemporary music, and occasionally first performances. Paul Creston's¹¹⁸ Suite for Violin and Piano was premiered on 24 January 1953 by Sedivka and pianist Tom Bromley, and this broadcast also included Martinů's Sonata No. 2 for the same instrumentation. Throughout his twenty years in England, Sedivka performed works by compatriot Bohuslav Martinů, either in concerts or for the BBC. Figure 2 offers the details of these contemporary works Jan Sedivka performed on the BBC during the years 1953 to 1960.

¹¹⁶ Donald Mitchell, "Some First Performances," *The Musical Times* 95/1338 (June 1954): 324.

¹¹⁷ Ibid. 325.

¹¹⁸ Paul Creston/Joseph Guttoveggio (1906-1985), American organist and self-taught composer.

Figure 2. Jan Sedivka's performances of contemporary music for the BBC

Date	Composer	Works Performed	Other artist/s	Other details
15 June 1953	Vincent Pobjoy	Sonata	Tom Bromley	
1 April 1954	Arthur Honegger	Sonatina vn, vc	Sela Trau	
30 June 1953	Bohuslav Martinů	<i>Arabesques</i> vn, pf	Josephine Lee	
7 September 1954	Bohuslav Martinů	<i>Arabesques</i> vn, pf	Clifford Helliwell	
27 September 1955	Brian Brockless ¹¹⁹	<i>Introduction, Invention & Finale</i> vn, vc	Sela Trau	Premiere performance was given by Sedivka and Trau on 2 March 1954
27 September 1955	Horace Somerville	Sonata vn, pf (1955)	Robert Collet	
March 1956	Hans Gál ¹²⁰	Trio ob, vn, va op. 94 (1941)	Leon Goossens (oboe), Watson Forbes (viola)	Premiere performance in Edinburgh, April 1941
30 March 1960	Bohuslav Martinů	<i>Arabesques</i> vn, pf	Clifford Helliwell	

¹¹⁹ Brian Brockless (1926-1995), English composer of vocal, sacred and some chamber music.

¹²⁰ Hans Gál (1890-1987), Moravian composer and musicologist who lived in Vienna, then Scotland.

Although Sedivka made several broadcasts between 1957 and 1960, no premieres were given, and programmes were conservative, e.g. sonatas by Dall'abacco and Locatelli. Appendix 3 provides a complete list of concerts and broadcasts played in England by Sedivka and colleagues from 1943 to 1960.

In March 1949, Sedivka returned to Paris for three recitals – on 6 March in the Foyer Internationale, 8 March in the Salle du Conservatoire and 9 March for Radio-Paris. The recitals were advertised in *The Times*, and these post-war concerts included Sonatina (1934) by Jean Françaix, and Martinů's Sonata No. 1. The recital on 9 March was held in the famous hall at the old *conservatoire* where series of concerts were presented. Sedivka was accompanied by Odette Pigaut who was an accredited radio pianist, and student of Fauré. One of the recitals featured a work by Lennox Berkeley, *Introduction and Allegro* for solo violin, and Sedivka was praised for a sensitive tone, and clean technique.¹²¹

Sedivka gave the Paris premiere of Berkeley's *Introduction and Allegro* op. 24 (1946) in Paris.¹²² Sedivka also played Honegger's Sonata, and Berkeley's Sonatina op. 17 (1941), the latter work had been first performed by Max Rostal in 1941. 'In his recitals and broadcasts both in Great Britain and on the Continent Sedivka has introduced a number of contemporary works of distinction.'¹²³

¹²¹ "Editorial Notes," *The Strad*, (April 1949): 292.

¹²² Berkeley's work was dedicated to Ivy Gitlis who gave its first performance in Wigmore Hall, London in June 1947.

¹²³ Press release, and cutting *Continental Daily Mail*, Paris, 1949, personal papers, Jan Sedivka.

In the 1950s Sedivka led the London Classical Orchestra but stated later that he had never been comfortable in the role. The orchestra had been founded in 1906 and was originally known as the 'Bechstein Hall Orchestra', and later 'The London Concert Orchestra'. That title however was already in use and the name 'London Classical Orchestra' was adopted in 1911.¹²⁴ This string orchestra comprising twelve violins, three violas, three violoncellos, and three double-basses, presented a mixture of old masters' and new works. It was occasionally led by Sedivka, and he was leader when the orchestra gave the first concert performance in England of Racine Fricker's¹²⁵ *Prelude, Elegy and Finale* for Strings (1949) in January 1951. Sedivka's role as leader of the London Classical Orchestra was spasmodic. His final concert with this orchestra was in July 1955 when the orchestra premiered a *Concertino* for clarinet and strings by Adrian Cruft (1921-87).

Sedivka may not have relished the position of orchestral leader, but the experience gained with the London Classical Orchestra assisted work with his own chamber orchestra. He conducted the Jan Sedivka Chamber Orchestra, and played solo violin in Vaughan Williams' *Concerto Accademico* for violin and string orchestra¹²⁶ in February 1952. This work had been premiered by Hungarian violinist d'Aranyi on 6 November 1925.

¹²⁴ Reviews, "The London Classical Orchestra," *The Times* (London), 31 October 1911, 10.

¹²⁵ Peter Racine Fricker (1920-90), British composer.

¹²⁶ This work was first performed on 6 November 1925. The composer dropped the title *Concerto Accademico* in 1951, but this did not stop its later use. Michael Kennedy, *The Works of Ralph Vaughan Williams* (London: Oxford University Press), 507.

Sedivka and Trau played Don Banks's¹²⁷ Duo for violin and cello at a Morley College concert, and gave the first BBC broadcast of this work in 1957.¹²⁸ The Duo won the Edwin Evans Memorial Prize¹²⁹ for 1952, and was the nominated work by an Australian composer at the ISCM Festival in Salzburg in June 1952.¹³⁰

In May 1953, Sedivka resumed playing for the SPM, and from April 1953 to May 1957 he performed in twelve concerts. There was a break of two years in some of the society's activities, but Experimental Orchestral Rehearsals had resumed and the Jan Sedivka Chamber Orchestra presented new works.¹³¹ The concert on 30 April 1953 featured Alun Hoddinott's¹³² Clarinet Concerto op. 3 (1950). This concerto was not officially premiered until 5 September 1956 by Gervaise de Peyer with the BBC Symphony Orchestra conducted by Malcolm Sargent.¹³³ Two other contemporary works – Sinfonietta for Piano & Strings (1952) by John Wilks¹³⁴ and Serenade for Orchestra (1952) by Michael Maxwell completed the concert.¹³⁵ Regarding the 1953 concert, clarinettist Gervaise de Peyer was complimented

¹²⁷ Don Banks (1923-80), Australian composer, student of Mátyás Seiber from 1950 in London and from 1952 with Dallapiccola in Florence.

¹²⁸ The work 'showed a talent for fluent and vital part-writing, and some melodic felicity, but its impetus, particularly in the last movement was weakened by the unimaginative quality of the rhythm.' A. P., "L.C.M.C. Concert," *The Musical Times* 93/1310 (April 1952): 179.

¹²⁹ Edwin Evans (1874-1945), after whom the prize is named, was an English music critic, promoter and lecturer of contemporary English and French music. H.C. Colles, "Edwin Evans," *Grove Music Online* [home page on-line]; available from <http://www.grovemusic.com/shared/views/article.html>; Internet; accessed 4 August 2007.

¹³⁰ Alphons Silbermann, "Melbourne Composer to Study Music in Florence," *The Australian Musical News* 43 (November 1952): 7.

¹³¹ Reviews – New Music, "Orchestral Works Rehearsed," *The Times* (London) 2 May 1953, 8.

¹³² Alun Hoddinott (1929-), Welsh composer. The first documented performance of the Concerto was on 15 March 1951, in Cardiff with the BBC Welsh Orchestra conducted by Arwell Hughes and Fred Clements playing clarinet. It was performed at the Cheltenham Festival.

¹³³ Donald Mitchell, "London Music, Some first performances," *The Musical Times* 97/1364 (October 1956): 540.

¹³⁴ John Wilks (1931-), American composer and conductor.

¹³⁵ Michael Maxwell (1921-), British composer.

on his playing, but comments on Hoddinott's work ranged in description from humdrum to eloquent. Tom Bromley was the pianist in John Wilks's Sinfonietta, and the rehearsals were regarded as stimulating, being open to public discussion after the performances.¹³⁶ Figure 3 outlines the repertoire of the Experimental Rehearsal concerts in which Sedivka participated with works by Exton, Janovicky, Maxfield and Owen.

**Figure 3. Experimental rehearsals featuring Sedivka presented by the
Society for the Promotion of New Music**

Date	Performers	Composer	Composition
1 September 1953	Jan Sedivka, Tom Bromley	John Exton ¹³⁷	Sonata vn, pf (1952)
6 October 1953	Jan Sedivka	Richard Maxfield ¹³⁸	Sonata No. 1 in G vn, pf (1950),
6 October 1953	LIT	Karel Janovicky	Trio vn, vc, pf (1953)
6 April 1954	LIT	Karel Janovicky	<i>Quatre Impromptus</i> vn, vc, pf
6 March 1956	Jan Sedivka, Sela Trau, Keith Cummings	Alan Owen ¹³⁹	String Trio (1955)
7 May 1957	LIT	Karel Janovicky	<i>Quatre Impromptus</i>

¹³⁶ Reviews, New Music, "Orchestral Works Rehearsed," *The Times* (London) 2 May 1953, 8.

¹³⁷ John Exton (1933-), English-born composer and violinist who moved to Australia in 1966.

¹³⁸ Richard Maxfield (1927-1969), American composer, studied with Roger Sessions, Babbitt, Boulez and Stockhausen.

¹³⁹ (Albert) Alan Owen (1928-), Zimbabwe-born British composer. Owen taught at the Royal Academy in London.

A number of the above-mentioned composers have disappeared into obscurity,¹⁴⁰ even though some of their compositions were dedicated to Sedivka, and most were premiered by him. It would be of special interest to mention Sedivka's relationship with Karel Janovicky,¹⁴¹ whom Sedivka assisted with tireless generosity. Janovicky said of Sedivka's musicianship:

His playing and performance were always robust, thrilling and spontaneous — he truly 'made music', often taking risks for the sake of the excitement of the music as it unfolded in time. I played for some of his master-class students or a new sonata, or some such with a different player every Saturday at his house in Hampstead. Discussion and criticism from all followed. I also acted as page turner at Jan's concerts with Tom Bromley and with the Trio. I owe what I know about chamber music to these experiences — Jan was one of my main teachers and models.¹⁴²

Janovicky's dedications to Sedivka include 'A Song of Early Morning' *Aubade* (1951) for string orchestra that has never been performed, *Quatre Impromptus* (1953) for violin and piano based on Czech folk-song carols, Sonata for Two violins and piano op. 8 (1953), Concerto for violin and string orchestra op. 10 that was premiered by Sedivka, and Sonata for violin and piano op. 13 (1955) that was also never performed.

¹⁴⁰ Vincent Pobjoy is another composer, information about whom is not recorded in the most important catalogues of 20th century composers.

¹⁴¹ Karel Janovicky (1930-), Czech composer whom Sedivka assisted by offering him a Surrey College of Music Bathurst Composition Scholarship that facilitated legal entry into Britain. Janovicky had piano lessons at the College from January 1951, and studied composition with Mátyás Seiber. In 1957 Janovicky won first prize in the Bournemouth Symphony Orchestra's *Garland for Shakespeare* composition competition. He is a devotee of Janáček's music, and a prolific composer whose works are performed in Britain and Europe.

¹⁴² Karel Janovicky, correspondence to the author, 30 October 2003.

Sedivka was accompanied by pianists Diana Merrien¹⁴³ and Ruth Dyson on 3 and 5 May 1953 respectively in presentations of Janovicky's Sonatine for Violin and Piano (1952). Janovicky's Sonata for Two Violins and Piano was given its first performance on 31 May 1955 by Sedivka, Theo Lazaroff and Tom Bromley at the 4th Annual General Meeting of SPNM held in the Great Drawing Room of the Arts Council in London. Members of the Society who were present included Lennox Berkeley, William Walton, Adrian Boult, Alan Bush, Arthur Bliss, Arthur Benjamin,¹⁴⁴ Malcolm Arnold,¹⁴⁵ Mátyás Seiber and Ralph Vaughan Williams – an exceptionally illustrious group of composers.¹⁴⁶ Comments in *The Times* regarding works played noted that,

The more recent of the two works played last night, Karel Janovicky's sonata for two violins and piano, is an intriguing blend of innocent ideas and sophisticated effects; melodic charm, sometimes indebted to folk idioms, is combined with robust, sometimes percussive sonority. The sonata is laid out effectively, and includes some effective sound effects.¹⁴⁷

In correspondence from Karel Janovicky, he displays neither reticence in his admiration for Sedivka, nor has he forgotten their intellectual exchanges regarding contemporary music. He claims that Sedivka was an advocate of new music, and introduced much of Martinů's music to his students. Janovicky adds that the master classes and

¹⁴³ Diana Merrien (1928-), English-born French-educated pianist, birth name Pauline Beryl Thomas. She married Sedivka in 1961, and in Tasmania had an illustrious career as a concert pianist and teacher.

¹⁴⁴ Arthur Benjamin (1893-1960), Australian-born pianist and composer.

¹⁴⁵ Malcolm Arnold (1921-2006), British composer.

¹⁴⁶ SPNM programme dated 31 May 1955, private papers, Jan Sedivka.

¹⁴⁷ "New Music," *The Times* (London), 1 June 1955, 2.

impromptu musical gatherings at Sedivka's home had a strong effect on his technical development, and influenced his composing.¹⁴⁸

Sedivka performed Janovicky's Violin Concerto op. 10 on 19 May 1956 at the Royal Festival Hall, accompanied by the Kalmar Chamber Orchestra, conducted by Colin Davis. Comments regarding the Concerto praised the composer's imagination and development, but felt he attempted to put too much in limited space. The critic lamented the smallness of Sedivka's tone that at times was not heard above the strings.¹⁴⁹ Another critic mentioned that the concerto lacked clarity, and only the last movement contained structural and rhythmical challenges for the soloist.¹⁵⁰

At the end of 1954 and during the first half of 1955, the Jan Sedivka Chamber Ensemble, as it was then called, gave several concerts at St Thomas's Church in London. The December 1954 concert featured Stravinsky's Cantata on old English texts (1951-2), and *Concerti delle stagioni* by Vivaldi and Verdi's *Laudi alla vergine*. On 16 April 1955 the Ensemble presented a programme of compositions by Vivaldi, Gordon Jacob, Christopher Shaw¹⁵¹ and Lennox Berkeley.¹⁵² Shaw's cantata *Croagh Patrick* was written for contralto, baritone, speaker and orchestra (strings and timpani),

[The Cantata] ... was performed for the first time in its orchestral version ... The soloists were Sylvia Beamish, Ian Glennie and Peter Zadek. The Jan Sedivka

¹⁴⁸ Karel Janovicky, correspondence to the author, 10 August 2005.

¹⁴⁹ "New Orchestral Music," *The Times* (London), 21 May 1956, 10.

¹⁵⁰ Charles Raynor, "Music in London," *The Musical Times* 97/1361 (July 1956): 375.

¹⁵¹ Christopher Shaw (1924-1995), British composer.

¹⁵² The review only mentions the work by Shaw. No details of the other compositions are given.

Chamber Ensemble was conducted by the composer. The work was not wholly successful but had moments of inspiration which augur well for the future.¹⁵³

On 3 March 1955 Sedivka, and Diana Merrien presented a recital at the French Institute in London. Works played included Sonatinas by Françaix (1934) and Janovicky, and the Debussy Sonata in G minor (1916-17). The review commented that Sedivka's refined technique and Merrien's touch and phrasing were well matched.¹⁵⁴

The next concert Sedivka and Merrien gave was at the RBA Galleries on 9 October 1956 in a programme that advertised the first performance of Eugen Suchon's¹⁵⁵ Sonatina, and sonatas by Mozart, Brahms and Debussy. *The Times* review was not particularly complimentary, and stated that the players, '... sounded tentative and uningratiating.'¹⁵⁶

Sedivka and Merrien were destined however, to share a rich career of music-making that began in the mid 1950s and spanned over forty years in which they performed premieres and concerts of numerous contemporary works for violin and piano, apart from the established repertoire.

Sedivka's final performance at Wigmore Hall in 1955 was on 17 October when he, Sela Trau and pianist Keith Cummings played a String Trio by Peter Moule.¹⁵⁷ The Trio was

¹⁵³ Donald Mitchell, "Music in London," *The Musical Times* 96/1348 (June 1955): 321. The review only mentions one of the works in detail.

¹⁵⁴ "Violin Sonatas," *The Times* (London), 5 March 1955, 8.

¹⁵⁵ Eugen Suchon (1908-1993), Slovakian composer.

¹⁵⁶ "Reviews," *The Times* (London) 15 October 1956, 14.

¹⁵⁷ Peter Moule (1929-), English organist and composer of church and chamber music.

composed in 1955. This was the only time Cummings had a concert with Sedivka, who stated that:

Keith Cummings was a beautiful player. I always thought he was a Scot, but he came from Perth, Western Australia. He had a dry sense of humour and when walking through the stage door he said that every note was a lie, and we missed too many. I wondered whether he was referring to the playing or the piece itself? When I looked at his music there were no pencil marks on it at all. "Did you memorise everything?" I asked him. He answered that he annotated every note, then just before the concert rubbed everything out.¹⁵⁸

On 2 January 1956, Sedivka and Trau performed at Wigmore Hall in a concert of works by Roger Sacheverell Coke,¹⁵⁹ and were accompanied by the composer. The writer in *The Times* elaborated about the regrettable haughtiness of Sacheverell Coke's writing, and that his skill as a craftsman was sadly not forthcoming. The 'two string players also gave more thought to spirit than to letter.'¹⁶⁰

Sacheverell Coke organised two Invitation Concerts, 20 September 1958 and 11 April 1959 at which Sedivka and the composer played his Second Sonata in B^b minor, op. 55.

Jan Sedivka had met Vaughan Williams at concerts held by the SPMN. On 2 February 1952, pianist Ruth Dyson who accompanied Sedivka from time to time, organised an 80th

¹⁵⁸ Jan Sedivka, interview by author, Hobart, 10 October 2003.

¹⁵⁹ Roger Sacheverell Coke (1912-72), British pianist and composer. The programme comprised his first violin sonata, second cello sonata and *Elegaic* Trio.

¹⁶⁰ "Wigmore Hall," *The Times* (London), 3 January 1956, 8.

birthday concert for Vaughan Williams. Sedivka's Chamber Orchestra travelled to Dorking, Vaughan Williams' home, and a private celebratory concert took place:

British composers came into their own at a concert given by the Jan Sedivka Chamber Orchestra at Dorking on Thursday last week. The programme consisted of works in chronological order, from the seventeenth century to the present day ... The second half of the programme was devoted to two works by modern composers, the first being the *Concerto Accademico* for Violin and Strings by Vaughan Williams, with Jan Sedivka as the soloist ... The violinist revealed a deep understanding of its lyricism and beauty and played with poetic insight throughout, particularly in the lovely second movement. The orchestra also entered in to the mood of the work so that there was complete unanimity between the two mediums. The composer himself was present and was much impressed by the performance. The concert concluded with "The Simple Symphony", by Benjamin Britten ... the orchestra revealed the great artistry of their conductor Jan Sedivka. Indisputably the appreciative applause of the audience at this concert was well deserved.¹⁶¹

Sedivka's lifelong commitment to music was never dictated by financial reward, and he willingly performed with no remuneration throughout his long career. One of his last concerts in London, on 21 February 1960, was a performance in aid of World Refugee Year at the Rosslyn Hill Chapel by his Chamber Ensemble and other artists who lived in Hampstead. Sedivka and his string orchestra played a Violin Concerto by Vivaldi, and were then joined by his colleagues in a performance of Adrian Cruft's *A Passiontide Carol* op. 26 (1957).¹⁶²

¹⁶¹ The origin and date of this article is unknown, private papers Jan Sedivka.

¹⁶² "Miscellaneous," *The Musical Times* 101/1404 (February 1960): 105.

Jan Sedivka tackled complex new music and successfully presented these works to interested audiences. His adept ability at playing modern pieces gave him standing and recognition in the musical community. His evolution as a teacher who saw beyond the written music, and approached individual students' problems laterally, was one aspect of his musical development that would enable him to be such a vital influence once he reached Australia.

Karel Janovicky has stated that Sedivka was the most sought after violin teacher and performer in London from the mid 1940s until the late 1950s.¹⁶³ As well as teaching at the Surrey College of Music, Sedivka was appointed Professor of Violin and Chamber Music at Trinity College in 1952, a position he held until he left Britain in 1961. He taught violin at Sherbourne School, and was Director of Chamber Music classes at Goldsmiths' College. This College was part of the University of London, and a centre for Adult Education. Sedivka conducted the Instrumental Ensemble Group on Saturdays at 2.30 p.m., and vacancies for the ensemble were advertised in *The Musical Times*.¹⁶⁴ Sedivka was employed at Goldsmiths' College from the late 1940s throughout the 1950s.¹⁶⁵

By the beginning of the 1960s Sedivka's performing opportunities were becoming increasingly limited. He had made his name as a teacher and performer of contemporary music in London, but he had never been known as an outstanding soloist, nor did he claim that status.¹⁶⁶ Recovery from the Second World War, and the resulting freedom of movement meant that a large number of European musicians were pursuing their careers in London, and

¹⁶³ Karel Janovicky, interview by author, 19 January 2005.

¹⁶⁴ "Back Matter," *The Musical Times* 88/1256 (October 1947): 335.

¹⁶⁵ Jan Sedivka, interview by author, Hobart, 10 October 2003.

¹⁶⁶ Jan Sedivka, interview by author, Hobart, 7 November 2004.

many were extraordinarily gifted soloists.¹⁶⁷ The chances for Sedivka to play were restricted, and when an employment opportunity was presented to him in Australia, he duly applied and was accepted as violin teacher at the Queensland Conservatorium. In 1961, Sedivka, his pianist wife Beryl Sedivka, and 'cellist Sela Trau relocated to Brisbane.

Figure 4 shows a statistical comparison of concerts in London from September 1968 to September 1969 extracted from Francis Routh, *Contemporary British Music: the twenty-five years from 1945-1970*, Appendix IV, page 387.¹⁶⁸ These figures indicate an approximate number of concerts played in London, and the concerts given by the Society for the Performance of New Music of British contemporary music during one year. The conversion of the table to a graph on page 56 indicates Sedivka's importance in the field of contemporary music.

The graphs that follow offer a statistical overview of concerts, and comparisons with other statistics extracted for a different period. Nevertheless, Sedivka's importance and contribution to contemporary music are evident.

¹⁶⁷ For example, Yehudi Menuhin, Leonid Kogan, Ruggiero Ricci, Henryk Szeryng, Mischa Elman.

¹⁶⁸ Francis Routh, *Contemporary British Music: the twenty-five years from 1945-1970* (London: Macdonald, 1972): 387. Routh states that the numbers are only approximate.

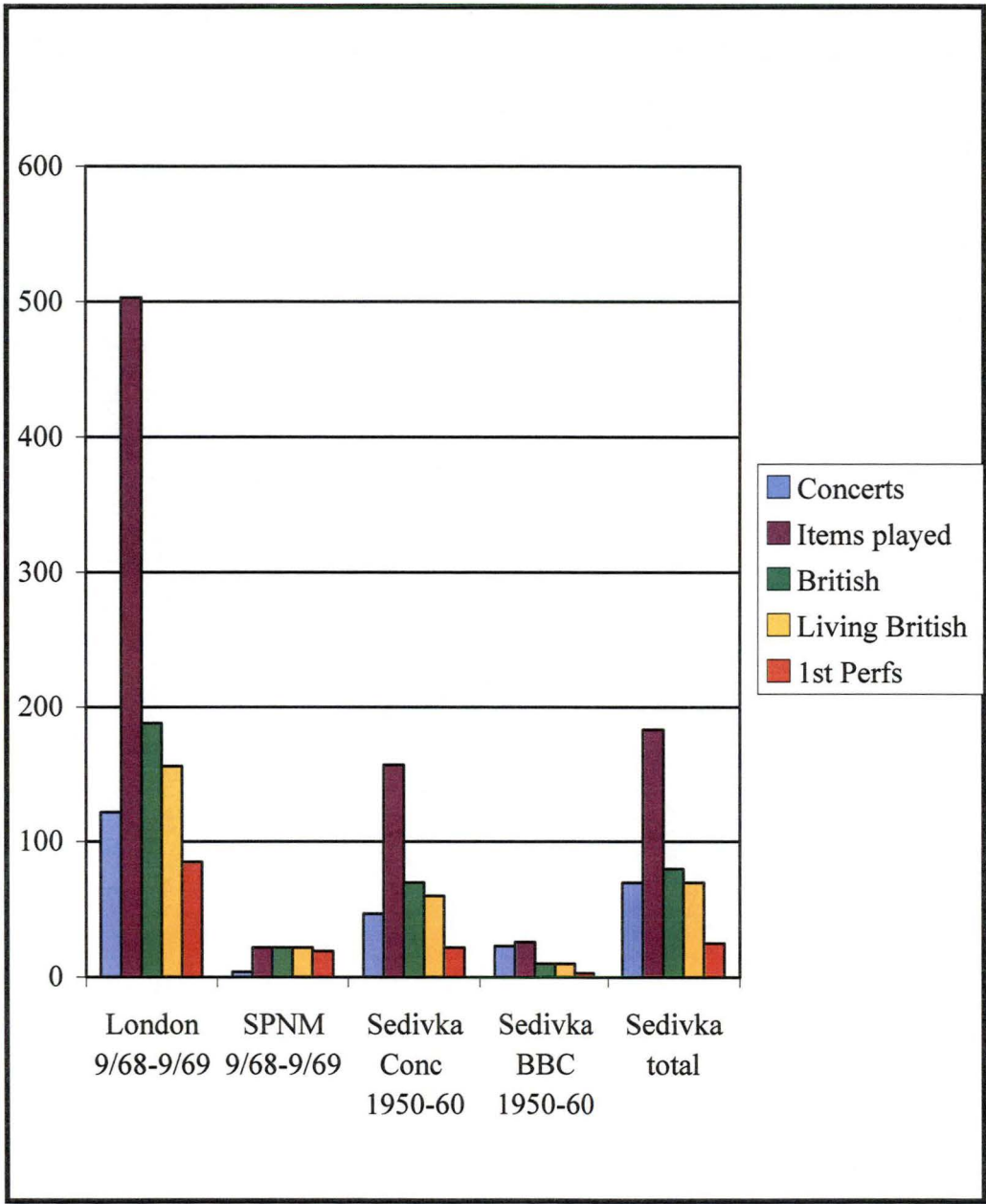
Figure 4. Comparison of concerts in London

Date and Details	No. of Concerts	Items played	Works by British Composers	Living British Composers	First Performances
London 09/1968 to 09/1969	122	503	188	156	85 ¹⁶⁹
SPNM 09/1968 to 09/1969	4	22	22	22	19 ¹⁷⁰
Sedivka's concerts 1950-1960	70	183	70	60	25
Sedivka's BBC broadcasts 1950-1960	24	26	10	10	3

The above figures indicate that during the comparative periods, Sedivka's performances were approximately forty percent of the total number of concerts that were held throughout London. He played thirty percent of works by British composers, twenty-nine percent of works by living British composers, and twenty percent of first performances. For an individual accomplishment in one of the most prominent cities of concert-giving, this is an extraordinary achievement.

¹⁶⁹ Routh, *Contemporary British Music: the twenty-five years from 1945-1970* Appendix IV, 387 for the London and SPNM concerts.
¹⁷⁰ Ibid.

Figure 5. Comparison of London concerts between September 1968 and September 1969, and Sedivka’s performances 1950-1960¹⁷¹



¹⁷¹ Concerts presented by the Society for the Promotion of New Music in the same period, and a breakdown of Sedivka’s concerts from 1950 up to and including two concerts in 1960. All statistics cover a ten-year period, although almost a decade apart.

Figure 6. Combined data of concerts

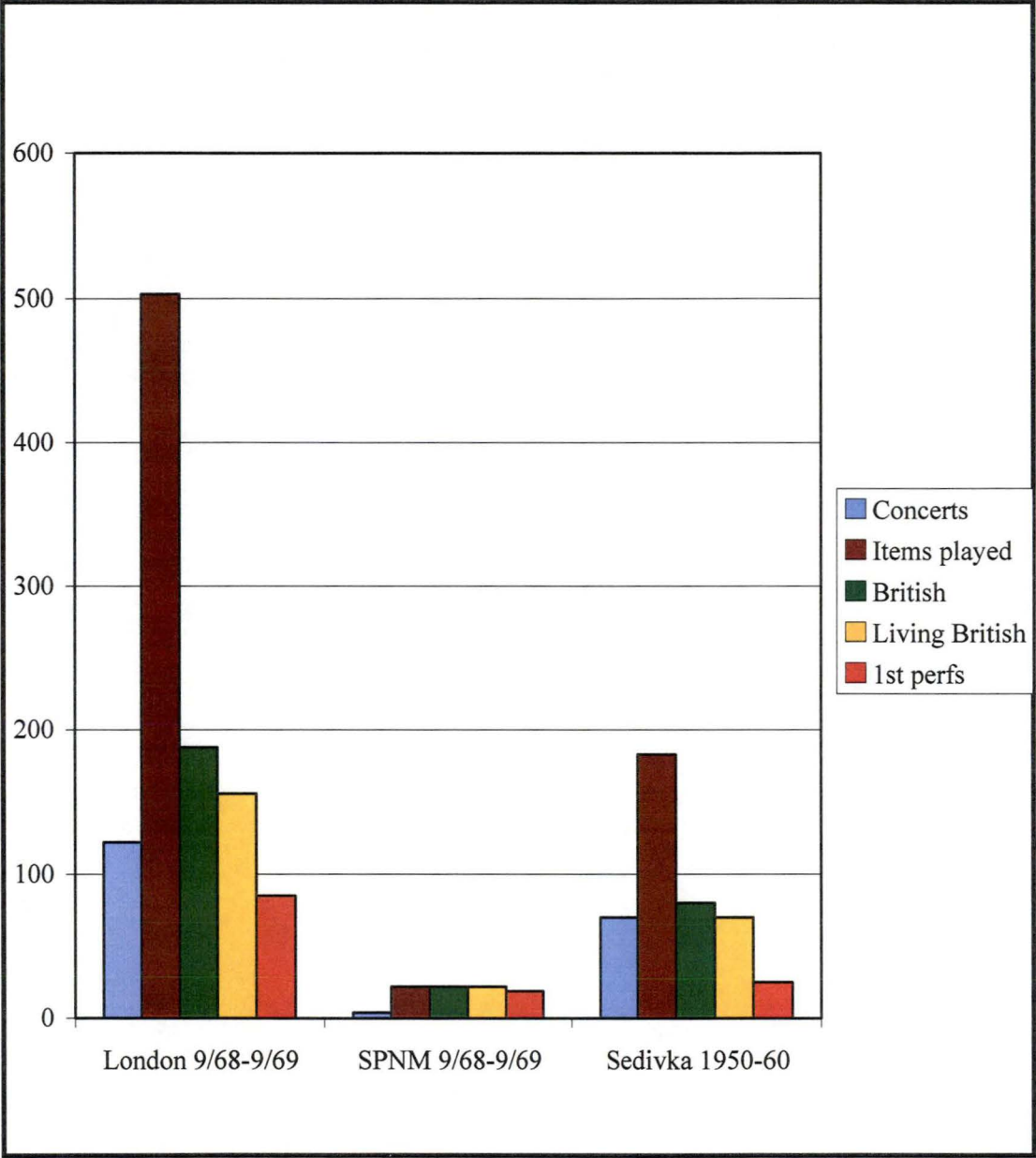
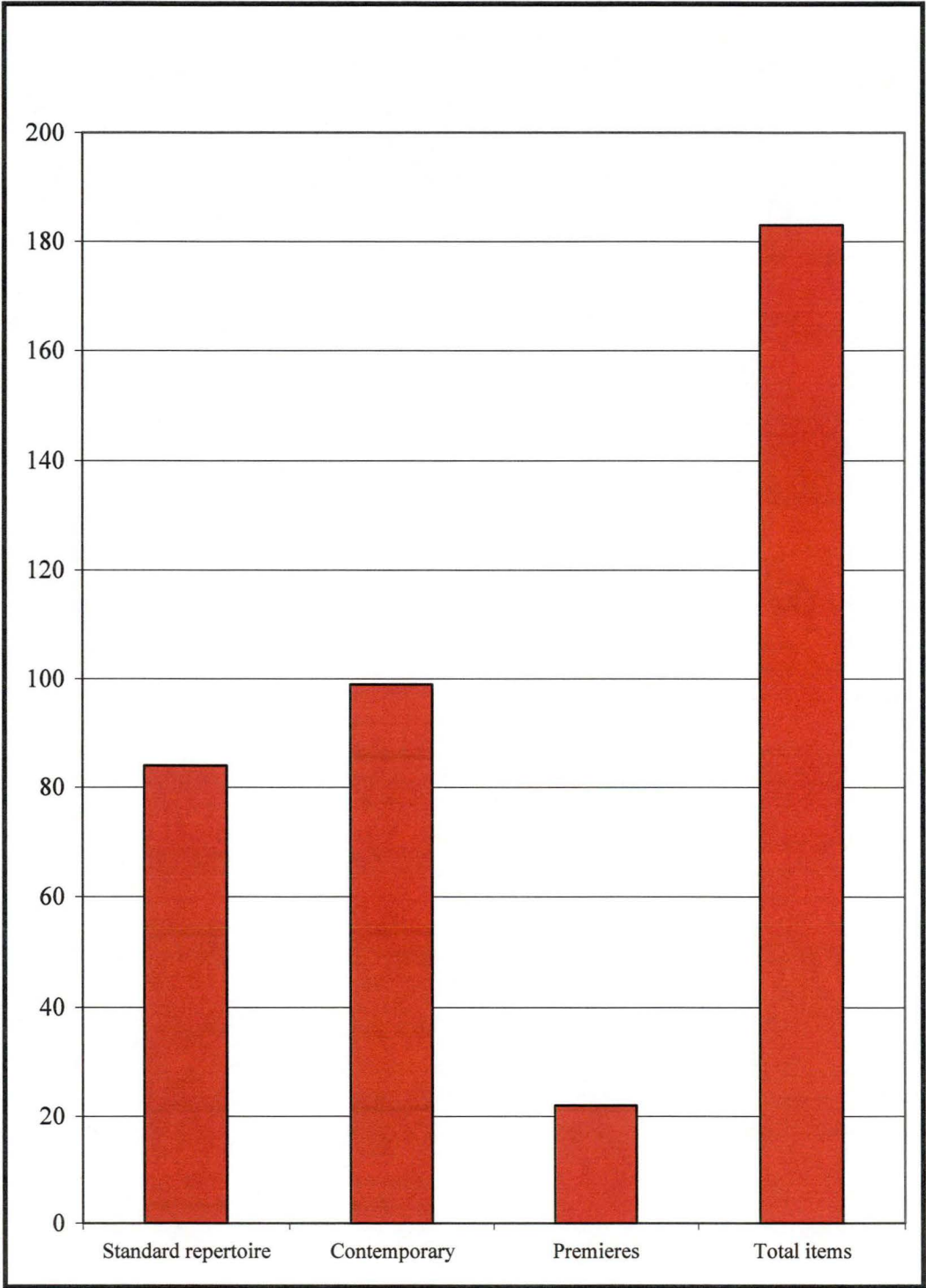


Figure 7. Sedivka’s concerts in England indicating standard repertoire and contemporary works 1943-1960



The graph of Figure 7 indicates the extent of Sedivka's involvement with contemporary music of British and other composers. A notable observation is that Sedivka presented more premieres of contemporary music (twenty-five) in the specified period, than a Society (nineteen) whose sole purpose was the promoting and public presenting of new music. The number of concerts Sedivka gave is impressive, he presented over one-quarter of the total premieres in England – twenty-five compared with eighty-five – and he performed over half of the number of works by British composers – eighty, compared to one hundred and fifty-six.

Jan Sedivka's twenty years in Britain exposed him to the performing and interpretation of contemporary music, and gave him an insight into the trends of current composition in Britain and Europe. His overt willingness to accept the challenge of playing new music, regardless of whether a single performance or more performances were likely, did not dent his zeal. The instructive value of Jan Sedivka's involvement in contemporary music was transferred to all aspects of his music making in Australia.

CHAPTER 2

THE STATE OF STRING MUSIC IN AUSTRALIA TO 1961

In the first half of the twentieth century, Australia's geographical isolation, the problems of communication, the country's vastness and small population base were severe handicaps to the development of a viable and flourishing culture, especially music. The vicissitudes that faced the development of tertiary music studies were caused by the quality of pre-tertiary and tertiary training, the availability or lack of institutional instruction, insufficient state support for up-and-coming composers, and the scarcity of classical music in both the written and audible forms. This dissertation focuses on string music, in particular string quartets and violin concertos. Chamber music was a litmus test for high culture, and the number of string quartet groups in the major Australian centres of music, and during the first half of the twentieth century, reflects the public attitude and demand for such a genre. Adelaide, Melbourne and Sydney boasted the most active participation in concerts of chamber music. As for violin concertos, the public taste centred on the classical/romantic repertoire, and up to 1960, Australian composers had contributed only five works to this genre.¹

(i) Institutions and Teachers

Prior to the foundation of university affiliated music institutions, there were a number of music colleges, e.g. the Adelaide College,² the Austral Orchestral College in Sydney,³ and the

¹ Arthur Benjamin 1931, Alfred Hill 1932, Raymond Hanson 1946, Miriam Hyde 1946, and Margaret Sutherland 1960.

² Founded in 1883 by Immanuel Reimann (1859-1932), South Australian-born of German descent. Reimann taught music in Adelaide, and in 1880 travelled to Berlin. He studied at the *Neue Akademie*

small Academy of Music in Brisbane.⁴ Music education in other states was reliant on private music teachers, many of whom were of European extraction, and inherited the traditions of various European schools of string playing.⁵ The conservative position within educational institutions however, adopted British traditions.

In 1920, Australia boasted conservatoriums in Adelaide,⁶ Melbourne⁷ and Sydney.⁸ From their creation, the teaching of string instruments was an integral component of offerings to students. It was not until 1957 that a Conservatorium in Queensland was established. Tasmania and Canberra followed in 1965, and finally Western Australia in 1985. The following Tables give details of the principal string teachers employed at conservatoriums in Adelaide, Melbourne and Sydney. Detailed information about the respective teachers is in Appendix 5.

der Tonkunst and at the *Scharwenka Konservatorium*. Reimann returned to Adelaide in 1883. He taught piano at the Elder Conservatorium for more than thirty years, and was influential in developing the curriculum at the Conservatorium. Annegrit Laubenthal, "Immanuel Reimann" in *Australian Dictionary of Biography Online* [home page on-line]; available from <http://www.adb.online.anu.edu.au/biogs>; Internet; accessed 23 November 2006.

³ The Sydney College of Music was founded in 1895. From 1911 to 1914, Alfred Hill was the principal and leading teacher of the Austral College, and in 1935 he opened a Music Academy that lasted until 1937 where he taught composition.

⁴ This academy was operational in the early 1900s. In the 1930s other private music educations existed. Percy Brier, *One Hundred Years and More of Music in Queensland* (Brisbane: Private publication, 1962), ch. 21.

⁵ Teachers advertised in *The Australian Musical News*, e.g. in 1911 Franz Schieblich had a private teaching studio in Melbourne, and prepared students for solo and orchestral playing; J. W. Dawson advertised in 1912 as a teacher of violin and viola; in the same year B. A. Truebridge advertised a new scientific method of teaching according to the Ostrovsky-Eberhardt method.

⁶ The first Chair of Music in Australia was established in Adelaide in 1884, and one year later the university developed an academic music course. The Elder Conservatorium evolved from the Chair of Music, and was opened on 26 September 1900.

⁷ The Melbourne University Conservatorium was founded in 1894, and classes began a year later. The Albert Street Conservatorium was established in 1897, and was re-named the Melba Conservatorium in 1956.

⁸ The New South Wales State Conservatorium was opened in 1915. Henri Verbrugghen (1873-1934) Belgian violinist and conductor was its director from 1916-1922.

Figure 8. String teachers, and their tenure⁹ at the Elder Conservatorium in Adelaide

Name	Instrument	Tenure
Hermann Heinicke	Violin	1900-1916
Eugene Alderman	Violin	1913-1916
Sylvia Whittington	Violin	1919-1943
Gerald Walenn	Violin	1917-1923
Charles Schilsky	Violin	1924-1929
Peter Bornstein	Violin	1929-1934
Ludvik Schwab	Violin	1934-1948
Lloyd Davies	Violin	1940-1974
Clarice Gmeiner	Violin	1946-1953
Harold Fairhurst	Violin/Viola	1953-1970
Ladislav Jasek	Violin	1959-1965
Nora Whitehead	Violin/Viola	1960-1973
Thomas Grigg	Viola	
Hermann Kugelberg	Violoncello	1898-1906
Harold Parsons	Violoncello	1906-1949
Arved Kurtz	Violoncello	1935-1939
Haydn Beck	Violoncello	1940-1958
James Whitehead	Violoncello	1959-1977

Many influential musicians in Adelaide in the first quarter of the twentieth century were German-born and oriented. This would have influenced the repertoire they taught, and the content of recitals they presented.¹⁰

There was also a small number of German string players in music teaching and performing in Melbourne during the latter part of the nineteenth and the first quarter of the twentieth centuries.¹¹ Some teachers moved from one state to another, e.g. Gerald Walenn was invited to join the staff of the New South Wales State Conservatorium in 1924 by its

⁹ Some of the employment dates were provided by Kylie Percival, Adelaide University Library.

¹⁰ Concert programmes of recitals perused in the Elder Conservatorium Library indicate that the European classical and romantic repertoires dominated.

¹¹ Franz Dietrich taught violin at the University Conservatorium from 1895 to 1900; Hermann Schrader taught violin and viola from 1900 to 1905, and Louis Hattenbach taught violoncello from 1895 to 1900, and 1902 to 1932.

director Arundel Orchard who wished to continue the European tradition. Other teachers transferred from one institution to the other within the same city,¹² or taught at more than one institution during specific periods of time.¹³ The difficulties of distance meant that isolation curtailed the exchange of ideas and teaching principles. It is therefore impossible to compare the European legacies created over decades, with the burgeoning situation of teaching strings in Australia. There were outstanding violinists trained in Australia,¹⁴ and their involvement in contemporary Australian music appears to have been limited.¹⁵

Figure 9 provides information regarding some of the most important teachers in Melbourne's Albert Street Conservatorium and University Conservatorium. More details of these teachers and private teachers in Melbourne are given in Appendix 5.

¹² The string teachers at the Adelaide College transferred to the Elder Conservatorium in 1900.

¹³ Alberto Zelman taught at both the Albert Street and Melbourne University Conservatoriums.

¹⁴ Gerald Walenn taught Lloyd Davies and Louise Hakendorf. Lyndall Hendrickson studied privately in Adelaide with Hakendorf, then at the Elder Conservatorium with Peter Bornstein and Ludvik Schwab.

¹⁵ Concert recital programmes perused in the Elder Conservatorium Library (Barr Smith Collection) indicate that the European classical and romantic selection of music dominated.

Figure 9. String teachers in Melbourne

Name	Instrument	Institution	Tenure
Franz Dietrich	Violin	University Con.	1895-1900
Charles Manby	Violin	University Con.	1903-7, 1930-39
Alberto Zelman	Violin	Albert Street	1901-1910
Alberto Zelman	Violin	University Con.	1906-14, 1916-19
Felix Gade	Violin	University Con.	1911-1915
J. B. North	Violin	University Con.	1916-25, 1929-45
Gustav Walther	Violin	University Con.	1918-1925
Augusto Di Gilio	Violin	University Con.	1919-1938
Gregory Ivanoff	Violin	University Con.	1923-1926
Bernard Heinze	Violin	University Con.	1925-1928
Benjamin Heselev	Violin	Albert Street	1926-1936, 1938-
William Mallinson	Violin/Viola	University Con.	1926-1974
Edouard Lambert	Violin	University Con.	1927-1942
Elise Steele	Violin	University Con.	1930-1943
Franz Schieblich	Violin	University Con.	1931-1959
Ernest Llewellyn	Violin	University Con.	1940-1947
Bertha Jorgensen	Violin	University Con.	1944-1958
Sam Bor	Violin	Albert Street	1949-?
Nathan Gutman	Violin	University Con.	1950-2000
Paul McDermott	Violin	University Con.	1952-1973
Boris Stupel	Violin	University Con.	1953-1967
John Glickman	Violin/Viola	University Con.	1956-1970
Mischa Kogan	Viola	Albert Street	1931-
Mischa Kogan	Viola	University Con.	1950-1963
Louis Hattenbach	Violoncello	University Con.	1895-1900, 1902-1932
David Sisserman	Violoncello	Albert Street	1929-1935
Henri Touzeau	Violoncello	University Con.	1933-76, 1988-90
David Sisserman	Violoncello	University Con.	1935-1937
Harold Beck	Violoncello	University Con.	1941-1948 ¹⁶
Peers Coetmore	Violoncello	University Con.	1951, 1959-1976

Private teachers in Melbourne included Giuseppe Briglia, Harry Hutchins, Stanley Gibson, Karel Zoubek, Ernest Toy, Anton Nevistich, and Paul Raymond.

¹⁶ Details regarding Haydn Beck Peter Tregear, *Conservatorium of Melbourne, University of Melbourne 1895-1995* (Parkville: Centre for Studies in Australian Music, University of Melbourne, 1997), 156-7.

From its establishment, the New South Wales State Conservatorium director employed musicians whose participation in Sydney’s music life as teachers, orchestral and chamber performers was considerable.¹⁷ Figure 10 gives particulars of some of the most important string teachers at the New South Wales State Conservatorium, and further information is in Appendix 5.

Figure 10. Principal string teachers in Sydney

Name	Instrument	Tenure
W. J. Coad	Violin	1916-22
Florent Hoogstoel	Violin	1917- 60
Cyril Monk	Violin	1916-54
Gerald Walenn	Violin	1924-42
Lloyd Davies	Violin	1930-39
Hugh McClean	Violin	1939-?
Ernest Llewellyn	Violin	1949-1951
Adam Kriegel	Violin	1951-3
Eugen Prokop	Violin	1952-7
Robert Miller	Violin	1950-75
George White	Violin	1949-?
Richard Goldner	Violin	1964-6
Robert Pikler	Violin	1966-81
Phyllis McDonald	Violin	1935-66
James Messeas	Violoncello	1916-23
Gladstone Bell	Violoncello	1917-62
John Painter	Violoncello	1961-78 ¹⁸

¹⁷ A ditty in the 1916 Conservatorium Magazine refers to its tutors:

Coad of sonatas large number doth play,
Stays up all night to perform them, they say ...
High stands our HILL, still more lofty his aims,
Creative success for Australians he claims,
Native composers we yet shall behold,
Worthy to rank with the giants of old.
M gives us also two masters of strings,
Monk and Messeas, both genial old things.

Roland Foster, “OUR PROFESSORS (A Conservatorium Alphabet),” *NSW Conservatorium magazine*, September 1916, 12.

¹⁸ A number of the above dates have been either provided or confirmed by Claire McCoy, NSW Conservatorium of music archives.

Many of the teachers at the New South Wales Conservatorium remained on the staff for decades, and initially played chamber music and performed in the Conservatorium Orchestra. Teachers were employed in a part-time capacity only, and this eventually resulted in an unwillingness to participate in the overall music life of the conservatorium. This problem was ultimately addressed by Bernard Heinze who improved conditions for teachers, and made teaching positions permanent.¹⁹

One of the most important private teachers in Sydney was Jascha Gopinko whose students won Eisteddfod competitions from 1933 to the late 1940s. Gopinko taught Ernest Llewellyn, Leslie Chester (at one time leader of the Brisbane Symphony Orchestra), and Ronald Ryder.

A number of teachers who taught at the major centres for lengthy periods of time brought teaching and playing traditions to their respective universities, but it cannot be categorically determined whether long-lasting influence singularly affected subsequent decades of string players. There were no schools of music in the other capital cities, and until the establishment of tertiary music institutions, private teaching studios and the programmes offered in schools fulfilled the local demand for music education. Cities hampered by distance, Hobart and Perth in particular, relied mainly on orchestral players, and teachers with or without suitable experience and qualifications.²⁰ The Perth School of Music was in

¹⁹ Thérèse Radic, *Bernard Heinze, A Biography* (South Melbourne: Macmillan, 1986), 181-2.

²⁰ Jan Sedivka commented that in the late 1960s, some teachers in Tasmania offered tuition in all string instruments and that the standard was not particularly good. Jan Sedivka, interview by author, 17 March 2003.

existence in 1935,²¹ but it was not until 1955 that a Music Branch was established within the Education Department.²² A Reader of Music was appointed in Perth in 1952. It was seven years before the music department in the University of Western Australia was established, and the Conservatorium, a different institution, was not founded until 1985.

After two decades of public music examinations that started in 1887, the Australian Music Examinations Board²³ provided the impetus for students to reach acceptable standards it wished to create. If players were to gain meaningful employment as practising musicians, it was considered that competent performing was an important contributing factor to ensure adequate teaching techniques.

(ii) Composers, Composing and Commissions

As early as 1911, remarks were being made throughout Australia regarding inadequate music education, the lack of advanced composition studies, and the few performance possibilities of locally created music. These difficulties resulted in a lack of impetus for composers.²⁴ Although the conservatoria located in Adelaide, Melbourne and Sydney offered theoretical subjects that included composition, instrumental and vocal tuition held a more prominent place. Alfred Hill²⁵ was the foundation composition teacher at the New South Wales State

²¹ "Music in West Australia," *The Australian Musical News* 25 (July 1935): 14.

²² Robin Stevens, 'Music Education in Australia: An Historical Overview', *History of Music Education in Australia* [home page on-line]; available from http://www.education.deakin.edu.au/music_ed/history/#1.1; Internet; accessed 20 February 2007.

²³ This examining body was established in 1918.

²⁴ Sauer, Carl, "Plea for Nationalisation," *The Australian Musical News* 1 (October 1911): 89.

²⁵ Alfred Hill (1870-1960) was an Australian-born composer, violinist and conductor who studied in Germany, and lived for some years in New Zealand.

Conservatorium, and remained in that position from 1917 until 1935.²⁶ Composition study at the Melbourne University Conservatorium was part of the theory curriculum, but was not introduced in a course that led to a Master's degree until 1960.²⁷

In regard to her experience in Melbourne, Margaret Sutherland commented that, 'An out-moded curriculum, a kind of routine going-through-the-mill ... What was known abroad as "English Counterpoint" was taught ... [and] proved that any spark of genuine creativity dried up because of rigidity and lack of creativity.'²⁸ She was referring to her years of student instruction in composition, and also observed that Australian music 'was a pale reflection of the merest fringe of music abroad.'²⁹ Audience criticism of a Sutherland work prompted her to respond that, 'Without exception every single innovation that has ever been in music has been "ugly" until its meaning has become clear'.³⁰ After Sutherland's return from abroad, violinist Edward Goll played her Violin Sonata. Sutherland sat in the audience and 'heard the shocked comments such as "straight from the subconscious, my dear!!" (Freud was in fashion. The audience tried to be kind – but they were obviously worried).'³¹ This comment by Sutherland indicates that the hearing of innovative contemporary chamber and orchestral works on audiences in Melbourne seemed to be met with instantaneous rejection.

²⁶ Collins, 83.

²⁷ Tregear, 113.

²⁸ Margaret Sutherland, "Young Days in Music," *Overland* 40 (1968): 20, quoted in Tregear, 40.

²⁹ David Symons, *The Music of Margaret Sutherland* (Sydney: Currency Press, 1997), 10.

³⁰ Margaret Sutherland (1897-1964) studied composition at the Albert Street Conservatorium with Fritz Hart. Her Violin Sonata was performed at a concert organised by Louise Hanson- Dyer (1884-1962) in 1926. Jim Davidson, *Lyrebird Rising* (Melbourne: Melbourne University Press, 1994), 242.

³¹ Margaret Sutherland cuttings, letter undated, MS 12688, La Trobe Australian Manuscript Collection, State Library of Victoria.

Arthur Benjamin was in Australia in 1929, and before returning to Europe stated that, 'Music in most of the States was stagnant, and in Melbourne it was old-fashioned.'³² *The Argus* reported Benjamin as saying, 'In Sydney musical art was languishing for want of direction.'³³

A commentary in *The Age* aptly describes the difficulties faced by Australian composers at the end of the 1930s:

Quite a number of Australian musicians have given evidence of considerable talent for creative work, but unfortunately the stimulus for the development of this talent seems to be woefully inadequate. It is one thing to create a musical work of merit, and another to have it adequately performed, and it is there that our chief difficulty presents itself. If our young composers are to be developed and stimulated they must have some channel through which their thoughts may be conveyed to the many, rather than that they should be confined to some small circle. This is important for two reasons: firstly, as a means of inspiration and encouragement and secondly, in order that their labours may be recompensed as no doubt even the composer finds it necessary to sustain the temple which houses his soul and mind.³⁴

Criticism continued, and in 1939, *The Age* presented a desolate picture concerning the plight of Australian composers.³⁵

³² *The Herald* (Melbourne), 19 November 1929, Kenneth Hince Scrapbooks, MS 2691, NLA, Canberra.

³³ *The Argus* (Melbourne), 19 November 1929, Kenneth Hince Scrapbooks, MS 2691, NLA, Canberra.

³⁴ J. Sutton Crow in *The Age* quoted in J. D. Garretty, *Three Australian Composers – Sutherland, Hughes and Le Gallienne* (Melbourne: J. D. Garretty 1963): 35.

³⁵ *Ibid.*

In the first decades of the twentieth century, performances of Australian compositions were infrequent³⁶ compared with the number composed. Although talent was not lacking, performance possibilities were limited due to the demand for music that was familiar, and not music that invaded confirmed classical tastes. The graphs on the following pages provide a detailed analysis of compositions for strings composed between 1890 and 1960, and give an indication of their performances, as far as can be gleaned from programmes and archival records.³⁷ Violin compositions dominate, and no doubt this was due to the large number of violinists resident during the seventy-year period. The viola was the least represented. It is interesting to note the number of string quartets composed, and their performances. But this fact is hardly surprising as Alfred Hill was responsible for seventeen of the fifty-one quartets written. Between 1910 and 1920, Hill composed fifteen items for strings³⁸ compared with a total of seven string works written by other composers.³⁹ Although numbers of new compositions appear very moderate in the following decade, as a reaction to years of deprivation, performances of Australian works more than doubled.

The following graph, Figure 11, shows that violin compositions and string quartets exceeded the number of works written for other string instruments. These statistics can be

³⁶ Australia Day on 30 July 1915 was celebrated at the New South Wales Conservatorium with performances of Alfred Hill's Sonata in A minor for Violin and Piano, and Frank Hutchens' Piano Trio in F# minor. In 1918, Coad performed the Sonata for Violin and Piano by Lindley Evans. See concert programmes held in the archives of the NSW Conservatorium. In 1931, the Melba Conservatorium presented a Concert of Australian Composers that included orchestral works by Alfred Hill and choral works by Fritz Hart.

³⁷ The information in Appendix 7 on which the graphs are based was collated from as many archival sources as possible. It is likely that other performances took place of some of the works, but this cannot be adequately verified.

³⁸ Five string quartets, six works for violin and piano, three for strings and piano, and one piano trio.

³⁹ Arthur Benjamin, Mirrie Hill and Frank Hutchens.

attributed to the presence of composers whose principal instrument was violin,⁴⁰ or a proliferation of competent violin players. The number of string quartets composed and performed⁴¹ was also dependent on the facility and willingness of a group to perform locally created music of this genre. The data provided for Figures 11 to 16 is based on material collected from archival collections, information collated *The Australian Musical News*, and all relevant sources noted in the bibliography. It is fully listed in Appendix 7

⁴⁰ e.g. Alfred Hill.

⁴¹ Chamber music is discussed at length from page 92 of this thesis.

Figure 11. Number of string compositions composed and performed 1890-1960

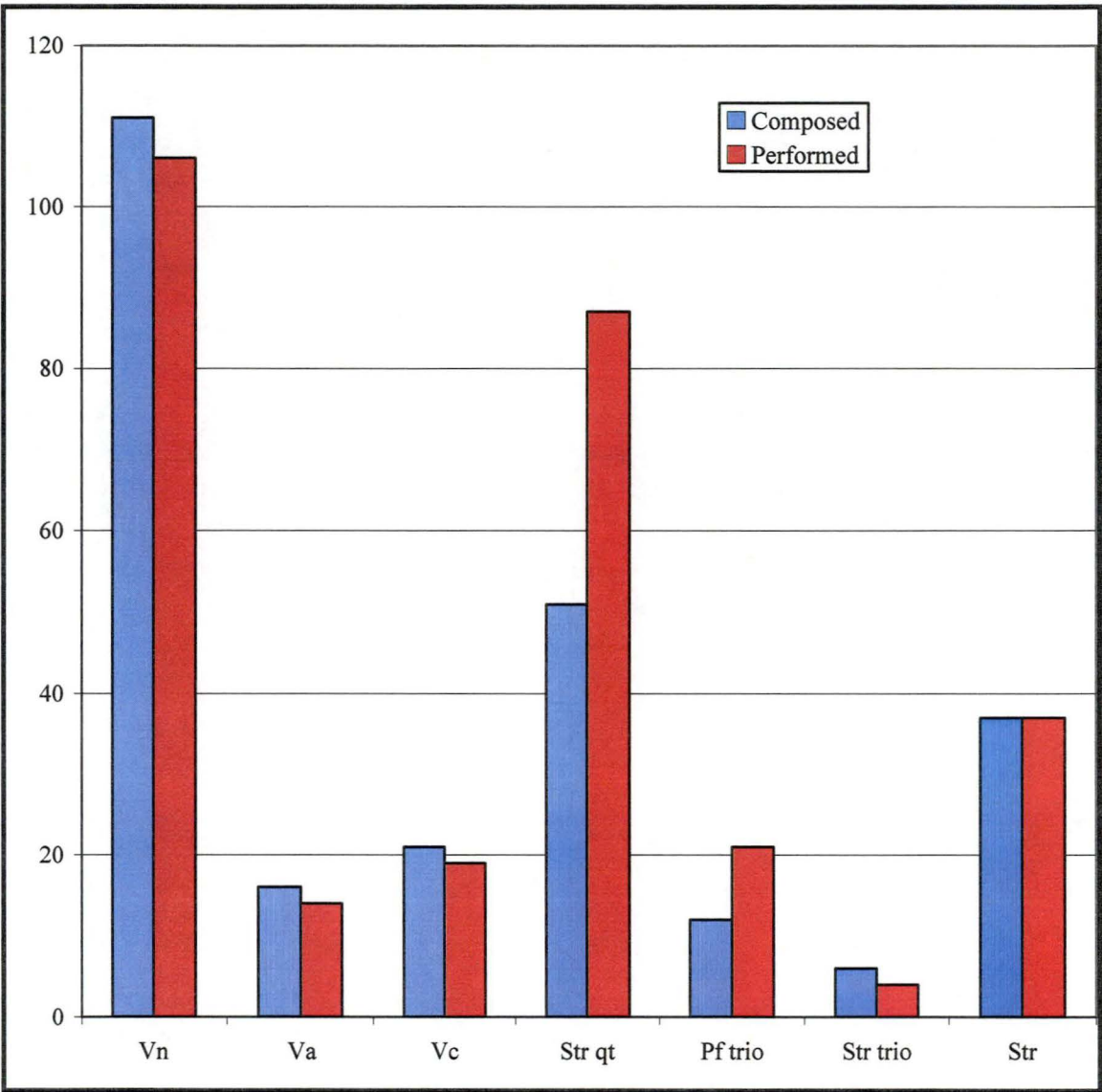
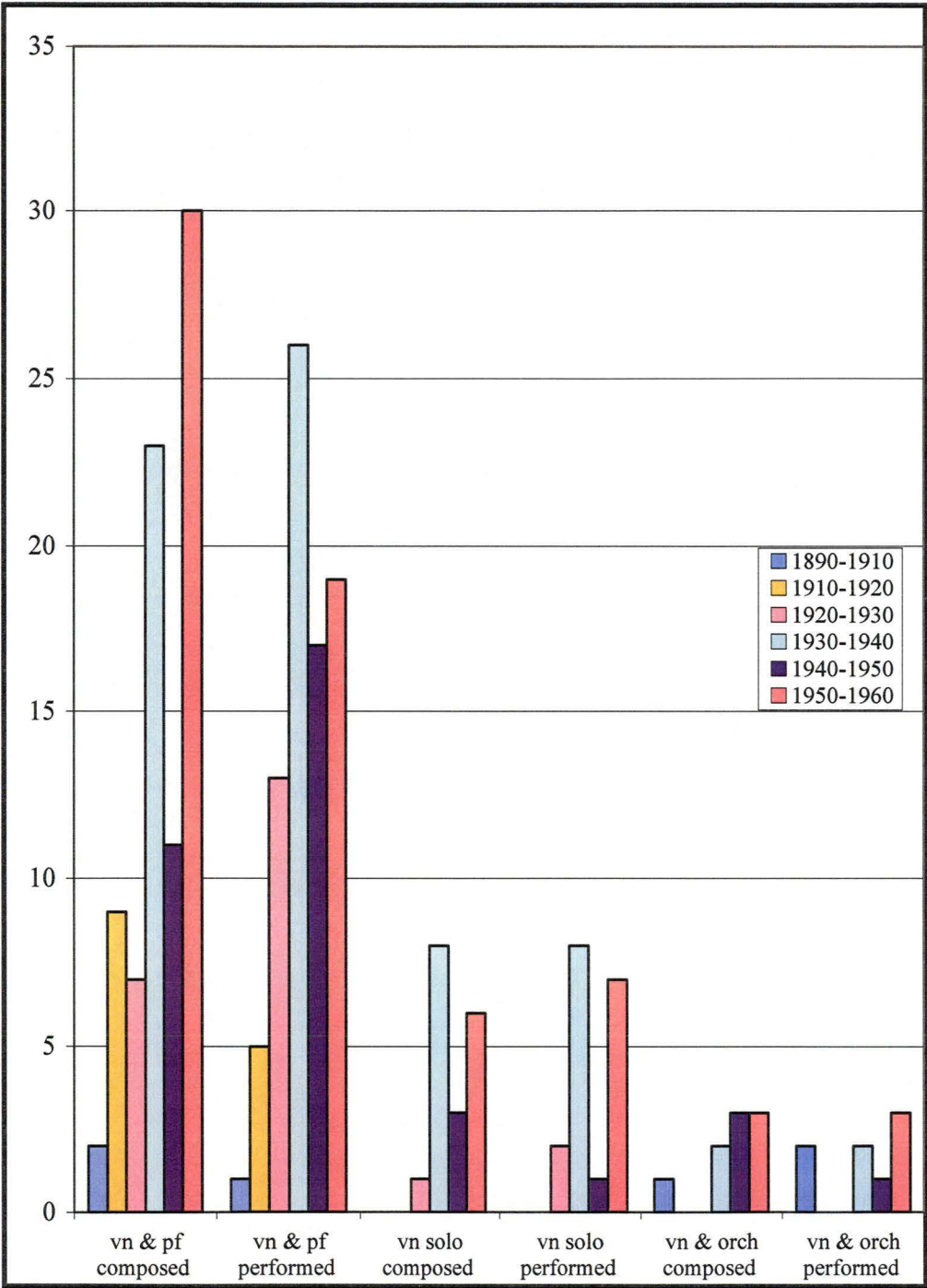


Figure 12. Violin – compositions & performances 1890-1960



The following graph, Figure 13, gives more detailed information about viola compositions, and it is clear that this was not a preferred medium. The lack of outstanding viola players must be considered as a contributing factor to this.

Figure 13. Viola – compositions & performances 1890-1960

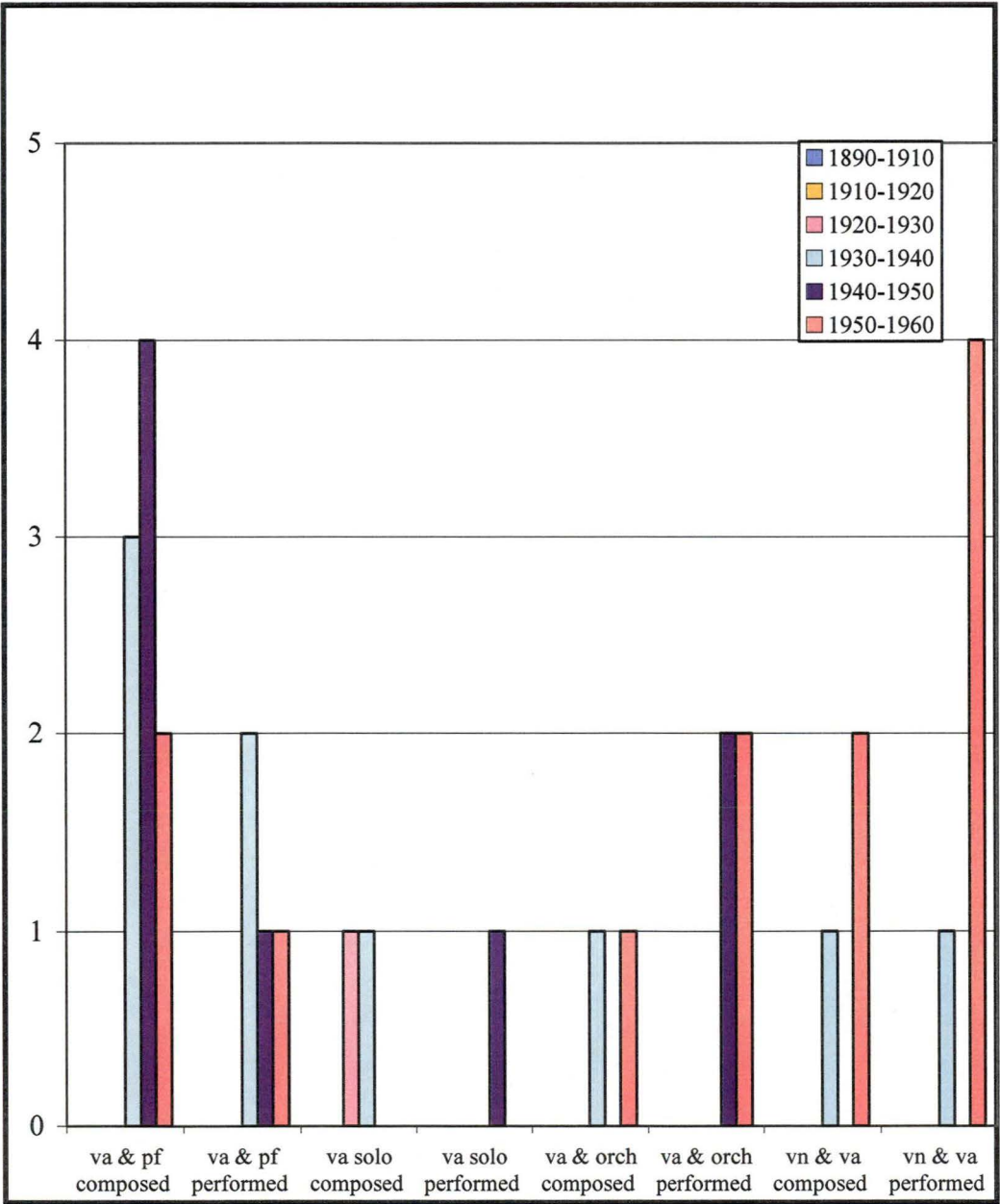


Figure 14 gives details of violoncello compositions. In some instances no works composed by Australians were performed at all in the specified periods. This may indicate a lack of players, or a lack of interest.

Figure 14. Violoncello – compositions & performances 1890-1960

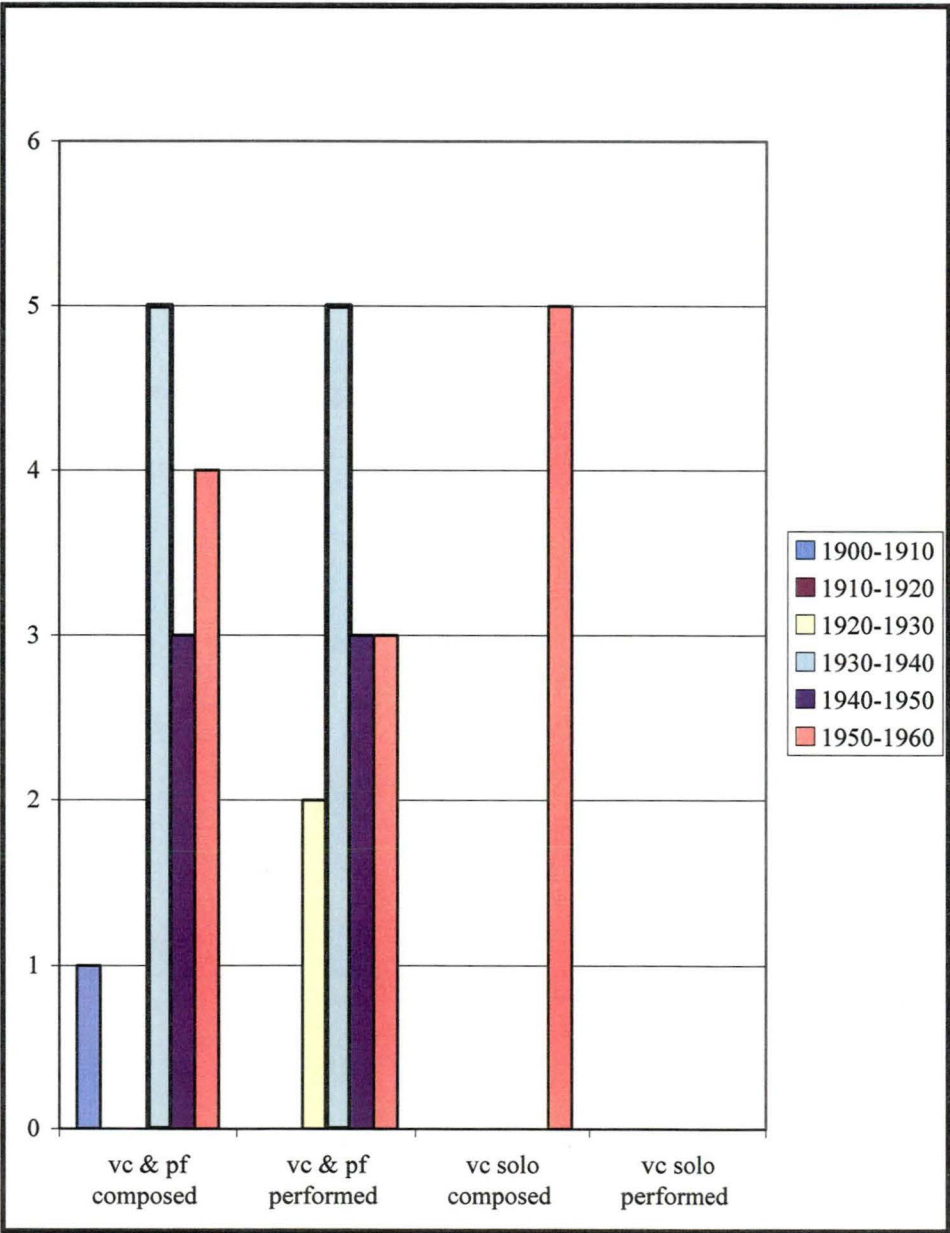


Figure 15 indicates that at times the same quartets were played on many occasions. The details in Appendix 7 verify this.

Figure 15. String Quartets – compositions & performances 1890-1960

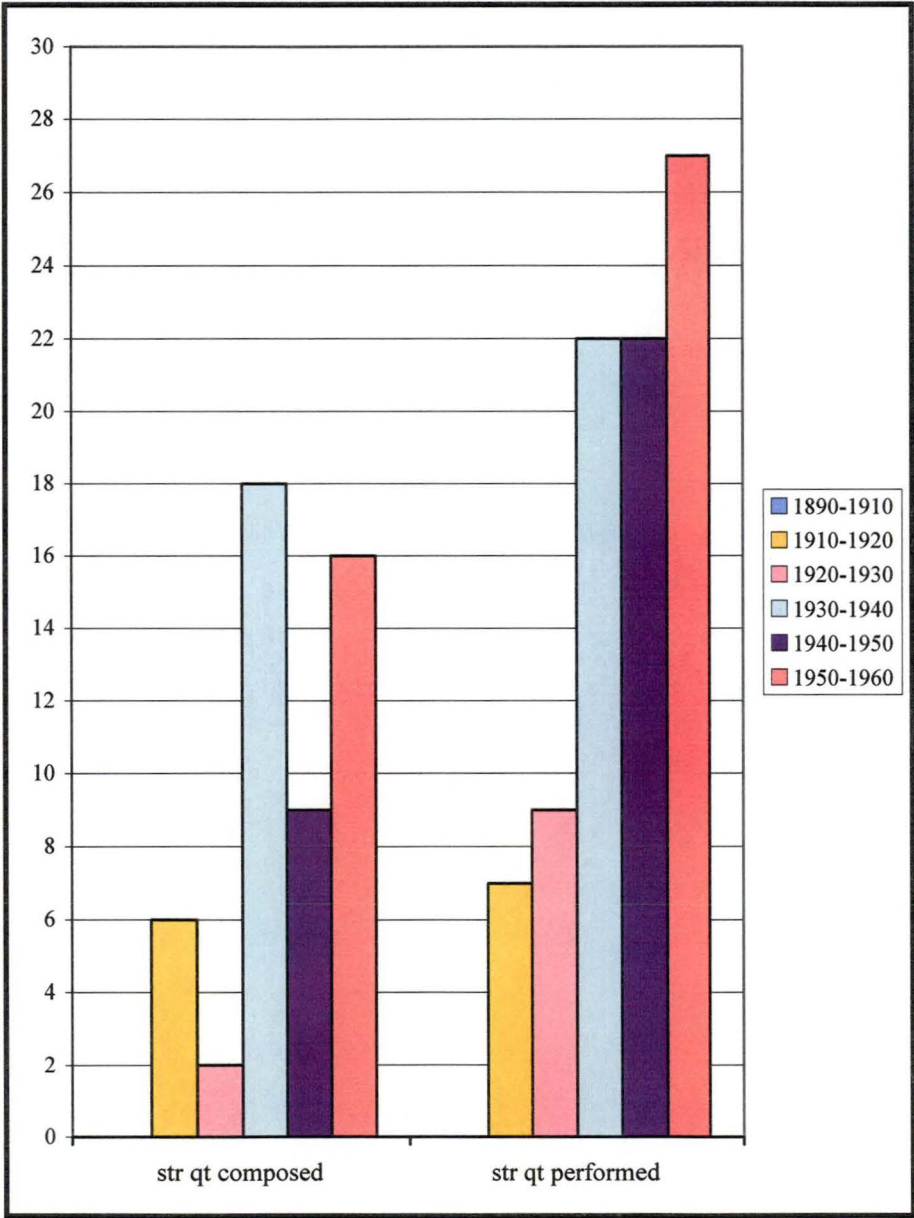
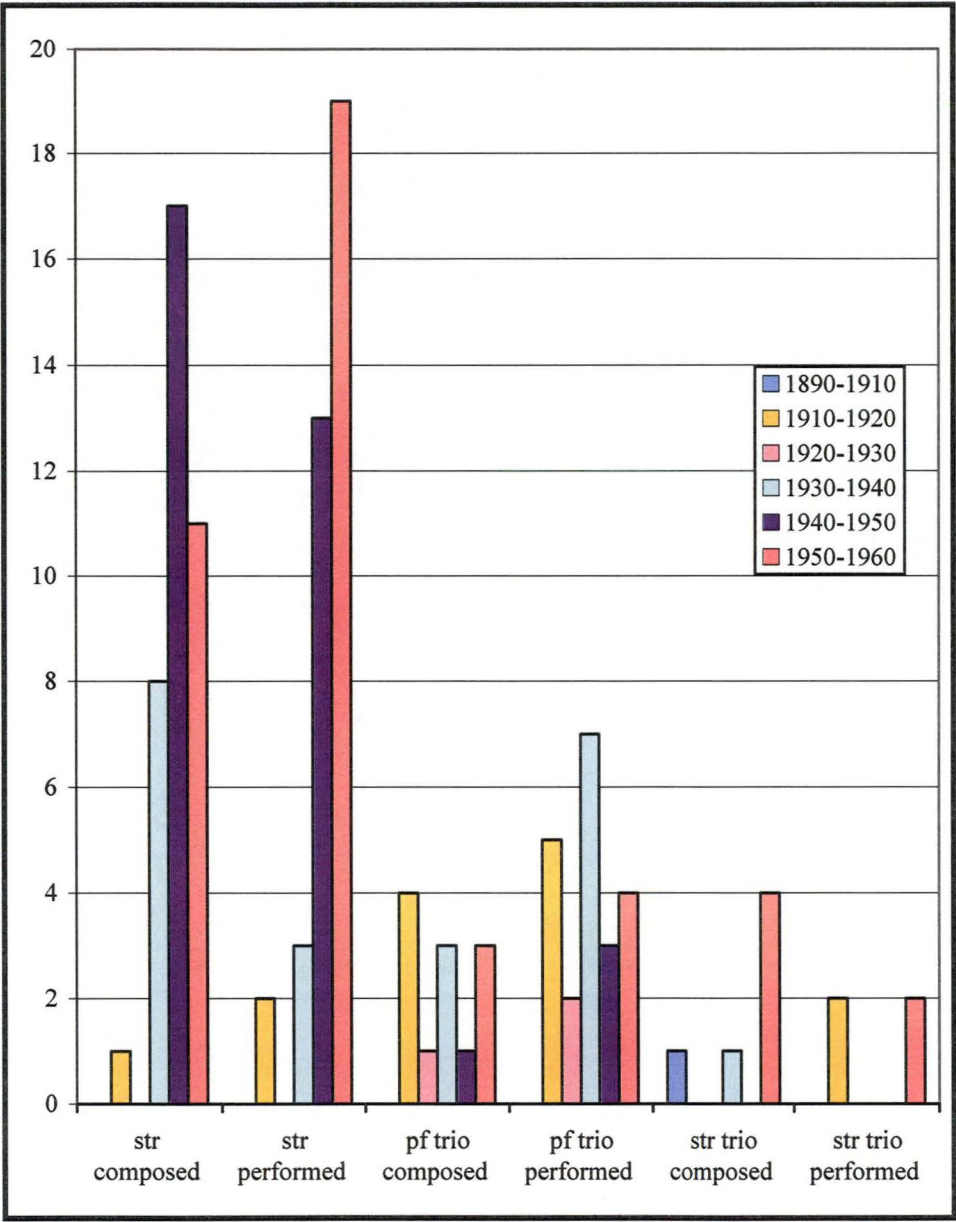


Figure 16. Strings & chamber works – compositions & performances 1890-1960



Comment about this figure 16

The details in Appendix 8 of selected string compositions composed and performed from 1961 to 2002 provide a comparison to details in Appendix 7. The period of just over forty years indicates the advancement made by composers, the greater output and increased number of performances.

The European tradition challenged composers' intellect. Imitating Britain could not replace the fact that novel ideas in music were blossoming in Europe, and composers' techniques were limited regarding the interpretation of the sounds of Australia. The music inherited was primarily British based. Clive Douglas stated that:

The absence of a national music adds to the difficulties which confront an Australian composer who attempts to infuse his music with a recognizable Australian identity. A musical idiom must be found which is so entirely Australian that no other influence can be felt.⁴²

As late as 1970, Don Banks' observations concerning the lack of an Australian idiom, and how Australian composers should address the disadvantage of distance were potently written:

I doubt if there is one, and whether there should be one. We are not inheritors of a grand tradition, but this can be seen as a strength as well as a weakness. The limitations of our folk music and of what we know of Aboriginal music, cannot provide us with a fruitful basis to our music. Our musical training has for some time been based on a paler version of the English model, and this is not what we need, so what should we do? I believe that as a young country, unencumbered by

⁴² Clive Douglas, "Folk-Song and the Brown man: A means to an Australian expression in symphonic music," *Canon* 10 (October 1956): 81.

the ties of nationalistic tradition we should use our freedom to range right through the whole international field of music, taking what we want from the best and most fruitful developments we can find.

We should do this more systematically than we have done in the past, and this is going to mean a more determined effort to solve our geographical situation. More travel for our composers and more visits from those overseas, certainly, but also in the way that some conductors are able to proportion their time between Australia and Europe, then we should try to make similar provision for our composers. We need to establish more flexible communications with overseas—the pipeline now only works in fits and starts, whereas what we need is a constant interchange of men and ideas. Following on from this, I doubt whether we should expect to find any great originality in our music as yet – this will come after a period of deep assimilation of a wide variety of experiences. Imitation? Yes, for this is the way we must learn our craft, and I think we have some way to go before we have enough craftsmen working in the country – those who can spread a wider appreciation of the techniques of composition and can lay a solid foundation for the younger generations. Only when a high level of craftsmanship is the accepted, and expected thing, can we move on to another level.⁴³

Many Australian composers travelled overseas to realise their potential as creative artists.⁴⁴ The lure of a European tradition and the contemporary exploration of musical boundaries were more challenging than attempting to come to terms with trying to express music in a combination of unfamiliar landscape sounds, and English pastoralism.

Throughout the 1940s criticism was levelled at the lack of originality expressed by Australian composers, e.g. Neville Cardus:

⁴³ Murdoch, James, "Don Banks," *Music Now* (March 1970): 8-9.

⁴⁴ e.g., Arthur Benjamin, Malcolm Williamson, Peter Sculthorpe, Don Banks, Keith Humble, Peggy Glanville-Hicks.

I recently attended a concert of contemporary Australian music. Frankly, I was disappointed for the most part. It was old-fashioned both in feeling and technique. It was the sort of music that was being composed or manufactured in London a quarter of a century ago. For a couple of hours I waited in vain for one single turn of melody or one touch of rhythm or one modulation of harmony that has not been a cliché for longer than I care to remember.

... I do not understand how Australian composition can ever hope to find its own soul and voice by imitating and echoing the idioms and formulas belonging to a period now entirely remote—moreover, a period which at its high noon was not one of the most vital in the history of music.

... The living art, whether we like it or not, must respond to the spirit of the age. I have found no evidence so far that the post-war [1914-18] revolution in musical ideas and expression touched Australia in any distracting way, so we are faced with the possibility that the evolution of the art will experience another upheaval or earthquake before Australia has adjusted itself to the first cataclysm—that is, the musical revolution of 1920-1930.

... If Australia as a young country, needs models and foundations to begin composing from, why choose Edwardian England?⁴⁵

Eugene Goossens (1893-1962) was an English violinist, conductor and composer who came to Australia in 1947 as director of the New South Wales Conservatorium, and principal conductor of the Sydney Symphony Orchestra. His arrival in Australia was regarded as a watershed. His interest in Australian composition was marked, but the development of young composers was hampered by the lack of inspirational teachers.⁴⁶

⁴⁵ Neville Cardus, "Contemporary Australian Music Lags Sadly," *Sydney Morning Herald* (Sydney), 12 April 1941, 7.

⁴⁶ Wych Elm, "Airing our Views," *Canon* 2/2 (September 1948): 71.

Composers in Australia wrote music in their spare time, relying on permanent positions within universities or the ABC (but not as composers) for a stable income. John Antill was employed by the ABC from 1933-69 holding positions as Chorus Master to Federal Music Editor from 1949. Frank Frank Callaway and David Tunley, eds. *Australian Composition in the Twentieth Century* (Melbourne: Oxford University Press, 1978), 46. Robert Hughes worked for the ABC from 1946 to 1976 as an arranger and orchestrator; Raymond Hanson was on the staff at the New South Wales State Conservatorium from 1948 to 1962; Felix Werder was a music lecturer, music critic from 1960 to 1977, and has worked in radio; Clive Douglas was employed by the ABC from 1936 to 1966 as staff conductor; Dorian Le Gallienne was not dependent on external sources for his income, but worked as critic for *The Age* and *The Argus* from 1950 to 1963. Robert Hughes (1912-2007) was born in Scotland and emigrated to Australia in 1929. His compositions have won numerous prizes, and throughout his life, he actively promoted Australian music. Hughes regarded the craft of composition as a 'spare time activity.' He bemoaned the fact that in 1959 no fellowships of any kind existed for Australian composers, and he wondered how it was possible that work continued to be written under extremely trying conditions.⁴⁷ Hughes remained a faithful advocate of Australian music, stating that it should share the stage with the international repertoire.⁴⁸

In 1950, Arthur Benjamin presented a lecture concerning assistance to young Australian composers, and mentioned the London-based Society for the Promotion of New

⁴⁷ Michael R. Best, "Australian Composers and their Music," Thesis Music III, University of Adelaide, 1959.

⁴⁸ Callaway and Tunley, 52.

Music, its process of selecting, performing and discussing contemporary music.⁴⁹ Benjamin's lecture makes it clear that the process regarding contemporary music presented for public appreciation and discussion by little known composers, was not encouraged in Australia.

An article written in 1957⁵⁰ raises a number of pertinent issues, for example, the problems of performing new works, a disinterested government, and self-absorbed ineffective bureaucrats. Added to these difficulties were the problems of distance from Europe and the traditional centres of musical development, and restricted exchange of ideas between composers in Australian capital cities. Critical statements and articles continued until the 1970s.⁵¹ For the first sixty years of the twentieth century, contemporary composition in Australia was regarded with scepticism and derision.⁵²

Remuneration for composers was almost non-existent, however, there were attempts to support Australian composers. The Guild of Australian Composers was founded by Louis Lavater in 1935,⁵³ and had representation in Victoria⁵⁴ whose guild, (as well as in other

⁴⁹ Sydney News "Help Young Australian Composers," *The Australian Musical News and Digest* 41 (October 1950): 7-8. The Society for the Promotion of New Music has been fully discussed in the chapter 'England'.

⁵⁰ Editorial, "Advance Australia – Where?" *The Australian Musical News* 47 (February 1957): 7.

⁵¹ Louis Lavater, Letters to the Editor, "Neglect of our own Composers." *The Age*, 15 July 1944, 2; Jeffreys Scherek, "Musical Growth in Australia," *Canon* 6/11 (June 1953): 458-61 quoted in Callaway and Tunley, 136; Sir Eugene Goossens, "Reflections," *Canon* 5/12 (July 1952): 568.

⁵² A cartoon in *The Courier-Mail* dated 4 May 1962 refers to a concert of *musique concrete* that depicts a concrete mixer being pushed onto the stage, and members of the audience expressing incredulity.

⁵³ Louis Lavater (1867-1953) was an Australian composer and writer. Valerie Kent, "Louis Lavater," *Australian Dictionary of Biography Online* [home page on-line]; available from <http://www.adb.online.anu.edu.au/biogs>; Internet; accessed 23 November 2006.

⁵⁴ The first concert organised by Lavater on 28 September 1942 contained mostly vocal items, but to its credit, this division was the first to sponsor Sculthorpe's music in Melbourne. Michael Hannan, *Peter Sculthorpe: His Music and Ideas, 1929-1979* (Brisbane: University of Queensland Press, 1982),

states), held regular composers' competitions.⁵⁵ Other branches were in New South Wales, Queensland,⁵⁶ and South Australia. All branches aimed to encourage the performance of Australian compositions locally and overseas. The Musical Associations of New South Wales,⁵⁷ South Australia (founded in 1931), Queensland (founded in 1921, by 1929 it had become a register of music teachers), and Tasmania (founded in 1938 by Arundel Orchard)⁵⁸ made some efforts to present Australian compositions to the public, through recitals and competitions. By 1965, interest in the Guilds waned, and they were subsequently closed.⁵⁹ The Fellowship of Australian Composers founded in 1961⁶⁰ was another organization located in the main centres of music that supported Australian composers.⁶¹

5. On 26 October 1948 a concert included Sculthorpe's String Quartet No. 3. Melbourne, "Guild of Australian Composers," *The Australian Musical News and Digest* 51 (November 1950): 21.

⁵⁵ Advertisements "25 Guineas offered for five-Part String Composition," *Music and Dance* (February 1962): 18.

⁵⁶ Formed in 1940. A concert by the Guild in Queensland in 1958, '... was very poorly attended ... like many another local society, suffers from lack of general support ... This was the 21st concert of members' works ... The programme was representative of piano and violin works ...' Annual concerts were held in Brisbane but most of the composers represented have faded into obscurity, and have not become worthy contributors to an Australian body of music literature, e.g. Will Donald, Fanny Turbayne, Linda Bowman, Hilda Woolmer, Muriel King. Guild of Australian Composers' programme, and Papers of Rex Hobcroft, MS 8019, NLA, Canberra.

⁵⁷ Founded in 1912. Arundel Orchard, *Music in Australia: More than 150 Years of Development* (Melbourne: Georgian House, 1952), 196.

⁵⁸ Orchard, 89.

⁵⁹ Between 1936 and 1956 the Queensland Association presented concerts by local composers. In 1952 Miriam Hyde won the New South Wales competition with her String Quartet in E minor.

⁶⁰ Founded by Robert Hughes.

⁶¹ At the Annual General Meeting held in Sydney on 25 October 1961, Robert Hughes wished to discuss with the Musicians' Union, the possibility of the ABC recording records of Australian works for distribution overseas. John Antill Papers MS 437, Box 19, Series 13/3, NLA, Canberra. In Western Australia, the 1969 Annual General Meeting featured compositions by John Exton and James Penberthy.

Commissions were almost unheard of until the 1960s.⁶² Apart from the Guild of Composers, the ABC had held similar competitions.⁶³ In the 1960s Musica Viva began commissioning chamber music, and in 1962, Richard Goldner suggested that Musica Viva sponsor and organise a competition for the composition of a string quartet by an Australian composer.⁶⁴ These two proposals provided some stimulus for composers, acknowledgement and remuneration the bonus, but in 1962 these ideas were relatively novel.

Musica Viva commissioned a number of string works in the 1960s, 1970s and 1980s, and the following table gives an account of the commissions and recipients.

Figure 17. Musica Viva string commissions⁶⁵

Year	Composer	Composition
1964	Felix Werder	String Quartet No. 6
1969	Ross Edwards	String Quartet No. 2
1974	Don Banks	String Quartet
1974	Colin Brumby	The Phoenix and the Turtle for Strings
1975	Richard Meale	String Quartet No. 1
1975	Peter Sculthorpe	String Quartet No. 9
1977	Anne Boyd	<i>Bencharong</i> for String Orchestra
1977	Barry Conyngham	<i>Sky</i> for String Orchestra
1977	Felix Werder	String Quartet No. 12
1980	Peter Brideoake	String Quartet No. 1
1980	Nigel Butterley	String Quartet No. 3

⁶² The first commission offered by Musica Viva was to Felix Werder in 1964. Margaret Sutherland’s String Quartet composed in 1967 was her first work to be commissioned. Callaway and Tunley, 29.

⁶³ Clive Douglas won in 1933, 1935 and 1970; Dulcie Holland won the ABC Composers’ Competition in 1953 with her *Divertimento* for Violin and Piano.

⁶⁴ Minutes of the Executive Meeting of Musica Viva dated 21 March 1962, Musica Viva archives, Sydney.

⁶⁵ Michael Shmith and David Colville eds. *Musica Viva Australia The First Fifty Years*, (Sydney: Playbill, 1996), 37.

Year	Composer	Composition
1982	Gerard Brophy	<i>Goldengrove</i> for String Orchestra
1983	George Tibbits	String Quartet No. 3
1984	Barry Conyngham	Concerto for Violoncello
1985	Gerard Brophy	<i>Lace</i> for String Orchestra (Petra Q)
1985	Moya Henderson	<i>The Dreaming</i> : Serenade for Strings
1986	Ricardo Formosa	String Quartet <i>Alabaster</i>
1986	Larry Sitsky	Piano Trio No. 4 <i>Romantica</i>
1988	Michael Smetanin	String Quartet <i>Red Lightning</i>

The Composers Guild of Australia was not founded until 1975⁶⁶ – discussion concentrated on publishers and commissions, one comment being that even in Australia support for its composers was sorely lacking, and commissions were regarded rather dubiously.⁶⁷

One of the most daunting problems in early twentieth century Australia was the difficulty associated with the copying and publication of music.⁶⁸ By the end of the twentieth century, Allans catalogues included a considerable number of works by some Australian composers,⁶⁹ however, many of these were recommended scores for the Australian Music Examinations Board syllabus of examinations. Published string works did not feature prominently.

⁶⁶ Its first annual general meeting was on 30 November 1975 and all of Australia's prominent composers were present – Don Banks, Colin Brumby, Keith Humble, Robert Hughes, Peggy Glanville-Hicks, Miriam Hyde, James Penberthy and Peter Sculthorpe. Apologies were received from Larry Sitsky, George Tibbits, Richard Meale, Eric Gross and Don Kay.

⁶⁷ Robert Hughes, Minutes of the Annual General Meeting, 2.

⁶⁸ Allan's began publishing in the 1880s, and in 1891 expanded the sixpenny editions of songs to include piano pieces and anthems. In 1905 the *Allan's Editions* became the *Imperial Edition*, a series of music books that encompassed teaching guides for various instruments. Original music by Australian composers was printed at their own expense resulting in compositions that deserved performing rarely reached the public.

⁶⁹ Miriam Hyde, Dulcie Holland, Margaret Sutherland, Alfred Hill, Frank Hutchens and Peter Sculthorpe. Peter Game, *The Music Sellers* (Melbourne: Hawthorn Press, 1976), 153, 182, 271.

The organization that directly assisted Australian composers was the Australasian Performing Rights Association, or APRA. The Association was founded in 1925, and in representing its members, its role was to issue licences to those who wished to broadcast or perform copyright music in the public arena.⁷⁰ It was a nationwide organization, and in 1954 at the APRA Music Foundation Inauguration, the programme stated that, 'The work of Australasian composers has suffered a disadvantage in that opportunities for performance and facilities for promotion are limited compared with those in older and more densely populated countries ...'⁷¹ Undisclosed funds were distributed to composers in all States for the commissioning of new works, and considerable money was set aside for the copying of parts and scores for performance, a luxury not afforded to composers previously. The recording of new works was also supported, and the APRA Award created.⁷² It was not until 1967 when the World Record Club and the ABC released recordings of Australian music that anything of substance was available on record. Robert Hughes regarded APRA's assistance as significant and influential in the progress composers made in the 1970s.⁷³

The Society of New Music Melbourne⁷⁴ played recordings at its gatherings of European compositions as part of its promotion of contemporary music.⁷⁵ In 1949, a concert

⁷⁰ James Murdoch, *A Handbook of Australian Music* (Melbourne: Sun Books, 1983), 10.

⁷¹ Foreword to the APRA programme, November 1954.

⁷² Clive Douglas won this award in 1950, 1954, 1961, 1965 and 1970. Other recipients include Roy Agnew, John Antill, Arthur Benjamin, Raymond Hanson, Alfred Hill, Dulcie Holland, Robert Hughes, Miriam Hyde, Margaret Sutherland, Dorian le Gallienne and Malcolm Williamson. In 1964 APRA gave financial assistance for the reproduction of the score of Alfred Hill's Viola Concerto in the form of a piano reduction. *Music Australia Online* [home page on-line]; available from <http://www.musicaustralia.org>; Internet; accessed 5 March 2006.

⁷³ Hughes was APRA director in the late 1950s. His comments regarding APRA were made in his article, "APRA as Sponsors of Member Composers," *APRA Journal* 2/1 (January 1976): 28-9, and Matthew Orlovich, *The Music of Robert Hughes*, Thesis M.Mus. Sydney, 1994, 283.

⁷⁴ This society lasted from 1949 to 1956.

⁷⁵ Stravinsky, Milhaud, Hindemith, Poulenc, Roussel, Berg, Schoenberg and Bartók.

performance of works by Le Gallienne, Banks and Sutherland was presented, but no works for strings were included. The Society aimed to promote locally composed music – it encouraged live performances and liberal discourse, as well as introducing recorded contemporary music. It elicited much interest in Melbourne in the three years of its existence, and the potential to increase activities was mooted.⁷⁶

The importance of the International Society of Contemporary Music⁷⁷ (ISCM) as an organization that promoted European and Australian contemporary music was significant. By 1960 chapters were formed in mainland Australian capital cities.⁷⁸ It gave local composers much-needed involvement with, and exposure to the developments in modern musical thought. The promotion of European contemporary music by the ISCM was prevalent, although works by Australian composers had been submitted for performance at ISCM Festivals since the London Festival in 1938.⁷⁹

⁷⁶ “The Society of New Music–Melbourne,” *The Australian Musical News and Digest* 42 (March 1952): 2.

⁷⁷ This society began in Germany in 1921 and has held festivals of contemporary music since 1922. Frederic Rogers, *Telegraph* (Brisbane) quoted in “Another Chance for Local Music,” *The Australian Musical News* 47 (May 1957): 12. Australia has been a member since 1958.

⁷⁸ A concert organized by the British Music Society for the ISCM was presented in Melbourne in 1928, and featured European works only. The Melbourne and Sydney Chapters of ISCM were founded in 1956. The first unofficial ISCM function in Brisbane was on 21 June 1963, but Australian compositions were excluded. ISCM was formed in Adelaide in 1967, and its inaugural concert featured Sculthorpe’s Sonata for Violin & Piano and his String Quartet No. 6. The composer was present. See a letter written by Ross Edwards from the Elder Conservatorium dated 8 July 1967, in Kenneth Hince Papers MS 6566 Series 1/161 NLA.

⁷⁹ The first Australian work to be played at an ISCM Festival was *Choral Suite* by Peggy Glanville-Hicks. Other representative compositions were: 1948 – Glanville-Hicks *Concertino da Camera*; 1952 – Don Banks *Duo for Violin & Violoncello*; 1954 – Don Banks *Three Studies for 'Cello & Piano* that won the Haifa Prize for Chamber Music. See Don Banks, Guide to Personal Papers NLA, 11; 1955 – Peter Sculthorpe *Piano Sonatina*; 1958 – John Exton *Dialogues for Two Violins*; 1960 – Richard Meale *Flute Sonata*.

Bernard Heinze lamented the fact that the unavailability of published scores disadvantaged Australian composers at home and abroad.⁸⁰ In the 1950s, Margaret Sutherland was so disheartened by the lack of support for contemporary music, that she founded the Camerata Society in Melbourne.⁸¹ Sutherland hoped that live performances could spark more than a cursory interest in the endeavours of her colleagues.

Although some progress had been made regarding representation for Australian composers, in 1957, criticism was levelled at both the public, and the government for attitudes that failed to sustain and nurture the work of creative musicians:

A musician can hardly be blamed for a certain despondency when Australia Day comes round each year. While we can look back over the years and see a great change for the better, as far as music in the community is concerned, we are surrounded by so many disheartening features of our musical life that we would lose heart were it not for this occasional consoling glance over our shoulders. The outstanding fact is that, with just a few exceptions to prove the rule, Australia has little confidence in Australian musicians.

... when is Australia going to benefit from the talents of its own sons and daughters?

Not long as it is impossible for Australian artists to gain even half a livelihood by performance.

Not so long as we lack patronage to assist a permanent quartet ...

Not so long as leaders of our governments pay little heed to Australian culture.

⁸⁰ Professor Bernard Heinze, "No Country is Deemed Musical or Even Cultured which Lives on the Music of Other People," *The ABC Weekly* 10:13 (27 March 1948), 18.

⁸¹ "The Camerata Society" *The Australian Musical News* 49 (December 1958): 18-9, and Symons, *The Music of Margaret Sutherland* (Sydney: Currency Press, 1997), 22, 166.

... Can we sit back and watch the soul of Australia slowly strangled by inept politicians, inadequate executives and selfish capitalists?⁸²

The role of music festivals that promoted the work of Australian composers was vital as a means of exposing contemporary music to the public. John Bishop organised the first ever Festival of Australian Music at the Elder Conservatorium in 1950.⁸³

If it will stimulate interest and pride among Australians in Australian works, it will be worthwhile. It is hoped that the festival will create a sense of responsibility towards indigenous works and will result in a greater musical conscience among Australians.⁸⁴

The second festival followed in 1951.⁸⁵ Max Keogh reported on this festival, 'In a *Tempo* editorial ... I wrote, "Australia has made amazing progress in 150 years, but our learning is thousands of years behind our European new Australians".'⁸⁶ A rather sardonic view! A Festival of Contemporary Music took place in Sydney in 1952,⁸⁷ at which works by Eugene Goossens and Alfred Hill were performed. The Festival of Perth was launched in

⁸² Editorial, "Advance Australia – Where?" *The Australian Musical News* 47 (February 1957): 7.

⁸³ Performances included Sutherland – Sonata for Violin & Piano, Le Gallienne – Sonata for Violin & Piano, Robert Hughes – Sonatina for Violoncello & Piano and his *Fantasia* for String Orchestra, Arthur Benjamin – first performance of Ballade for String Orchestra, Alfred Hill – String Quartet No. 11 in D minor, Holland – Trio for Violin, Violoncello & Piano. Other composers whose compositions were played included: Miriam Hyde, John Antill, Frank Hutchens, Roy Agnew and Raymond Hanson. Mignon Laurenti, "Australian Festival for Adelaide," *The Australian Music News* 40 (April 1950): 12.

⁸⁴ Mignon Laurenti, "Australian Festival for Adelaide," *The Australian Music News* 40 (April 1950): 12.

⁸⁵ Among the works performed was Don Banks' Duo for Violin & Violoncello, and Hill's String Quartet No. 11. Composers represented included Sutherland, and some lesser known, e.g. Allan Giles, Michael Malycha.

⁸⁶ Max Keogh, "Impressions of 1951 Australian Music Festival," *Canon* 5/3 (October 1951): 119-24.

⁸⁷ Wolfgang Wagner, "Sydney Festival of Contemporary Music," *Canon* 5/8 (March 1952): 384-6. Goossens' Concertino for Double String Orchestra (1928) was played.

1953, the first truly international festival of music in Australia. By 1956, the state of Australian music was still a concern, and the problems facing Australian composers:

... in a small sparsely peopled country like ours ... Music to be made known must not only be written but publicly performed, and as often as possible. And the opportunities for public performance and for recordings are strictly limited.⁸⁸

It was reported that, 'A two-week Festival of Australian music ... is to be one of the outstanding features of the 1957 Festival ...' 'While most of the music used is still in manuscript, little of it yet having "attained the dignity of print," much of it warranted special mention.'⁸⁹

The first Adelaide Festival was held in 1960, and included a nation-wide seminar for Australian composers.⁹⁰ 'The aim of the Seminar is to bring together established Australian composers, teachers of Composition, those who show promise in composing, and serious students of Composition, for the purpose of –

- (a) establishing contact with one another and discussing the problems of the Australian composer, and of composition in general;

⁸⁸ Alec King, "Who knows our Music? A Perth Experiment," *Canon* 10/3 (October 1956): 79-80.

⁸⁹ Secretary, W. A. Music Council, West Australia, "Australian Music Festival of Perth," *The Australian Musical News* 47 (February 1957): 32. Rex Hobcroft assisted in its organization. Mostly vocal and piano works by Antill, Benjamin, Hill, Holland, Sculthorpe, Hyde, Le Gallienne, Penberthy and Agnew were featured. P.K. Howard, *West Australian News*, "Festival of Australian Music," *The Australian Musical News* 47 (April 1957): 19.

⁹⁰ APRA assisted in the performance of new works at the Elder Hall. Robert Hughes's *Essay for Strings* was performed. No Australian chamber music was included.

- (b) considering ways in which Australian composition might be stimulated and more widely publicised
- (c) discussing and performing contemporary Australian compositions.⁹¹

The seminar consisted of small study groups in which aspects of composition were led and discussed, concerts of Australian music, and reading of new works. It was intended to introduce Australian composers to each other from all parts of the country, but overall, the seminar held little importance as an extending musical platform for them.⁹²

The following comment reflects an attitude held towards the end of the 1950s, ‘Australian music need not follow overseas patterns, but if it continues to develop in isolation, it will be far from able to hold its head up when it reaches international attention.’⁹³ However, local performances of works by contemporary Australian composers who were attempting to move beyond mainstream composing, was at times, publicly shunned, and replaced by ‘more acceptable’ compositions:

... No, there’s nothing in the programmes to scare away our Businessmen’s friends ... None of the more advanced Australian works are to be presented, and composers like DORIAN LE GALLIENNE, FELIX WERDER and

⁹¹ Seminar for Composers programme, Papers of John Antill MS 437, Box 19, Series 13/2, NLA, Canberra.

⁹² Composers at this seminar included Raymond Hanson, Margaret Sutherland, Robert Hughes, Hyde, Dorian Le Gallienne, Clive Douglas and Alfred Hill.

⁹³ Fred R. Blanks, “Concert reviews, Sydney, Australian Composers,” *Canon* 12/3 (October 1958): 126.

MARGARET SUTHERLAND, who may be accused of writing contemporary music, are carefully ignored ...⁹⁴

Australian composers born between 1910 and 1920 and resident in Australia had composed only five symphonies in the years 1945 to 1955.⁹⁵ These symphonies and the few string concertos written indicated the overall difficulties composers faced – publishing, performing, local interest, or indifference that reflected public disinterest in home-grown music.

Keith Humble's comments dating from 1970 add weight to the evidence that Australian music faced an onerous task to gain recognition, not only in the first half but well into the second half of the twentieth century. Humble stated that music institutions were imperfect, that there were inadequate broadcasting studios, and that Melbourne lacked a decent concert venue. He continued that when in Australia, he felt as if he were. '... in an apartheid [society] and segregated into a category which has a special function ... The artist in Australia has always worked in a vacuum.' He criticised the fact that the role of the International Society for Contemporary Music was not only to support local composers, but also to introduce contemporary music from the rest of the world, the latter task being the responsibility of the broadcaster.⁹⁶

⁹⁴ Michael Best, "PHILISTINES and FESTIVALS," *Music and Dance* (February 1960): 10-11. The programme was changed to include Hughes' *Sinfonietta*, Douglas' *Essay for Strings*, Antill's *Overture for a Momentous Occasion* and Alfred Hill's *The Moon's Golden Horn*.

⁹⁵ Hanson (1951-2), Hughes (1951 revised 1971), Penberthy (1948, 1953) and Le Gallienne (1953).

⁹⁶ Helen Gifford, "An Interview with Keith Humble" *Music Now* 1/3 (March 1970): 10.

(iii) Chamber Music

Recitals of Australian works [to 1962] draw exceedingly small audiences, consisting of friends of the composers, together with that small number of music lovers who are anxious for new aural experiences, and who are sufficiently interested in the artistic life of the community to go, with open minds, and a willingness to withhold judgement until they have heard the works.⁹⁷

In the early years of the twentieth century, although chamber music was an important mode for touring artists, concert programmes from the early 1920s to the 1960s reveal that comparatively few Australian compositions, except songs and choral works, were performed on the concert stage. Many chamber music performances were held privately, especially in the first four decades of the twentieth century.⁹⁸ The programmes of late nineteenth century music societies throughout Australia⁹⁹ focussed on vocal items with an occasional violin or piano solo included.¹⁰⁰ Chamber music societies emerged at the instigation of enthusiastic instrumentalists,¹⁰¹ or by music lovers who were benefactors,¹⁰² and occasionally, these

⁹⁷ Garretty, 34. Garretty includes comments made by Melbourne music critic John Sinclair who berated Melbourne audiences for their lack of interest in contemporary Australian music.

⁹⁸ E.g. Dulcie Holland's works were played at private functions at the Lyceum Club in Sydney.

⁹⁹ *Liedertafel* and Orpheus Societies were in all mainland capital cities.

¹⁰⁰ 7 March 1905, violoncellist Harold Parsons played an *Adagio* by Bargiel in an otherwise vocal-oriented concert; in an Adelaide Orpheus Society concert, Mendelssohn's Sonata for Violoncello and Piano was included. Even as late as 1940, few Australian string works were included. Concert programmes State Library of South Australia, Mortlock Collection, and the Barr-Smith Library, Access no. 790.2099423.

¹⁰¹ Viola player Mischa Kogan founded the '*Soirées Musicales* Chamber Music Society in Melbourne in 1950. Verdon G. Williams, "Mischa Kogan Ten Years' Achievement in Chamber Music," *Music and Dance* 50 (January 1960): 12. Programmes were conservative. Basil Jones started the Victorian Chamber Players in 1951; the Melbourne String Ensemble was a short-lived group drawn from the Victorian Symphony Orchestra and in July 1953 presented a concert with works by Britten and Honegger. By November of the same year the ensemble had ceased to exist. Kenneth Hince, "Concert Reviews, Melbourne String Ensemble," *Canon* 7/4 (November 1953): 184. The *Allegri* Chamber Music Club that existed from 1952 to 1962 organized concerts with the chamber groups of the day. There were many local music clubs in Sydney that held concerts in private homes, e.g. Mosman Music Society, but programmes show that little Australian music was performed.

societies presented works by Australian composers such as Hill, Sutherland, Le Gallienne and Werder.

In Adelaide, the Elder Conservatorium gave free Sunday afternoon concerts, lunch hour recitals, student and staff concerts. A quartet had been formed¹⁰³ towards the end of the nineteenth century, but from its inception and throughout its existence, there were numerous changes in personnel that resulted in intermittent performances until 1931 when the quartet was made up solely from Elder Conservatorium staff members.¹⁰⁴ From 1917 to 1919, the Elder Quartet gave two series of six quartet concerts. In the 1920s and 30s, a series of afternoon recitals featured this Quartet¹⁰⁵ whose role was 'to foster the love of CHAMBER MUSIC, and to further a more intimate knowledge of the immortal String Quartets of Haydn, Mozart and Beethoven.'¹⁰⁶ In the 1940s, chamber music recitals continued, but programmes indicate an aversion to modern compositions, and quartets by Australian composers were certainly not included.¹⁰⁷ The Elder Quartet 'had a checkered and intermittent existence from the foundation of the Conservatorium. In keeping with its previous history, and probably because its personnel comprised four normally independent performers rather than an

¹⁰² Louise Hanson-Dyer established the British Music Society in Melbourne in 1921; a branch had been founded in Sydney in 1919.

¹⁰³ Hermann Heinicke, Thomas Grigg, A.C. Quinn, and Gerard Vollmar.

¹⁰⁴ 1931 – Peter Bornstein, Kathleen Meegan, Sylvia Whittington and Harold Parsons; 1934/5 – Sylvia Whittington (leader), Arved Kurtz, Kathleen Meegan and Harold Parsons; 1935 – Arved Kurtz (leader), Kathleen Meegan, Sylvia Whittington (viola), and Harold Parsons; 1940 – Lloyd Davies, Dorothy Knapman, Hilda Gill and Clive Carey; 1941 – Haydn Beck, Kathleen Meegan, Sylvia Whittington and Harold Parsons.

¹⁰⁵ Charles Schilsky, Kathleen Meegan, Sylvia Whittington, and Harold Parsons.

¹⁰⁶ Series programme, May-June 1932, State Library of South Australia. In 1933 a similar series was held 'of the great masters', e.g. Beethoven, Mozart, Brahms, Ravel, Fauré, Concert programmes, Mortlock Collection, State Library of South Australia.

¹⁰⁷ Concert programmes, Mortlock Collection, State Library of South Australia, and Barr-Smith Library, Access no. 790.2099423.

integrated unity, the Quartet again foundered.¹⁰⁸ One of John Bishop's wishes was to re-establish the Elder String Quartet, or the Conservatorium Quartet¹⁰⁹ as it was known, and he reconstituted it in 1959. Up to the 1960s, other local chamber groups were not avid supporters of Australian compositions,¹¹⁰ and it is evident from programmes that these short-term quartets embraced a classically oriented content for concerts. However, the re-formed Elder String Quartet¹¹¹ included quartets of Alfred Hill in their concerts.¹¹² In 1955, the Twentieth Century Music Festival at the Elder Conservatorium included Violin Sonatas by Benjamin and Goossens.

The years after the Depression and before the World War II were rich in musical activity, especially in Melbourne where a large number of chamber groups existed. The number of new chamber compositions between 1930 and 1940 was almost six times higher than in the previous decade. Performances of chamber works during the 1920s were twice as many as the number of newly written compositions, reflecting a post World War I reaction against the years of deprivation, the public need for cultural expression, and greater involvement in music.

Unlike Adelaide and Sydney where players of chamber music were centred around their respective conservatoriums, Melbourne's groups were more widely constituted from the general social and public domains. Some chamber ensembles in Melbourne were offshoots of

¹⁰⁸ Garretty, 44.

¹⁰⁹ Sylvia Whittington, Clarice Gmeiner, Ivy Ayres and Harold Parsons.

¹¹⁰ The Elder Conservatorium String Trio (1958) did not perform a single Australian work according to programmes perused.

¹¹¹ Ladislav Jasek, Lloyd Davies, Harold Fairhurst and James Whitehead.

¹¹² 1960 – String Quartet No. 7 in A, and 1968 – String Quartet No. 11 in d.

the various musical societies, as well as those attached to the University or Albert Street Conservatoriums. There were live broadcasts on the ABC, and Melbourne boasted innumerable organizations and in-house functions that fostered the performance of chamber music,¹¹³ some included Australian composers' nights at which piano and vocal items were prominent, and sometimes works for strings were presented, but on the whole, the instrumental works on the programme were more representative of the European classics.¹¹⁴

Although Melbourne had two fully-staffed conservatoriums, indicative of a large population and a valued cultural establishment, the pool of professional string players was not large in the 1940s, and the prominent performers switched from group to group, or created other combinations, and the same musicians played with the Melbourne Symphony Orchestra. The Astra Chamber Orchestral Society¹¹⁵ promoted Australian contemporary works.¹¹⁶ The group premiered Sutherland's *Concerto Grosso*,¹¹⁷ and in 1962 supported a composers' competition Australia-wide.¹¹⁸ The Paul McDermott Quartet performed some Australian chamber music,¹¹⁹ and recorded works by Werder and Harold Badger,¹²⁰ Humble, Butterley

¹¹³ The Musical Association of Victoria; The Melbourne Music Club (founded by Fritz Hart in 1916, and lasted until 1927); the British Music Society (founded by Louise Hanson-Dyer in 1921); the Melbourne String Quartet Club. Concert Programme Collection, Boxes Louise Hanson-Dyer Library and State Library of Victoria.

¹¹⁴ Beethoven, Haydn, Dvořák, Schubert. Kenneth Hince Papers, Series V, MS 2691, NLA, Canberra.

¹¹⁵ Founded in 1951 by Lithuanian-born Asta Flack, and originally an all-female string orchestra.

¹¹⁶ Murdoch, 9 and Collins, 110.

¹¹⁷ 'Handbook of the Astra Chamber Orchestra Society 1960' in Kenneth Hince Papers, Series V, MS 2691, NLA, Canberra.

¹¹⁸ The prize of £50 was awarded with the stipulation that works must be suitable for the society to perform. *Fellowship of Australian Composers*, Newsletter (June 1962): 6.

¹¹⁹ In 1952 the quartet performed Hill's 'Maori' Quartet, his Quartet No. 2 and Sonata for Viola & Piano. The quartet played European contemporary works – Martinů, Bloch, Milhaud, Schoenberg. Melbourne Reviews, "Society of New Music," *The Australian Musical News and Digest* 42 (February 1952): 21.

¹²⁰ 'Pleiades' 'Music & Drama,' *The Mercury* (Hobart) 16 March 1965, 14.

and Hughes.¹²¹ These examples were positive contributions to the promotion of contemporary music, but not sufficient to dissuade Margaret Sutherland from believing that there was little outlet for the live performance of chamber music. As well as the Camerata Society,¹²² to which the Camerata Trio¹²³ belonged, Sutherland set up a press to publish music – the Kurrajong Press.¹²⁴

Although its primary focus was the presentation of British music, the British Music Society encouraged the playing of Australian-composed music,¹²⁵ and the Victorian Musical Society offered a considerable number of violin and piano recitals in Melbourne's Assembly Hall in the late 1920s with well-known performers.¹²⁶ An Australian night was held in May 1926, and Arthur Benjamin's quartet was performed.¹²⁷ From time to time other Australian chamber music for strings was performed,¹²⁸ but the classical repertoire formed the bulk of works presented at concerts.¹²⁹ In 1936, *The Australian Musical News* Chamber Music Club

¹²¹ Australian Music Centre, Library catalogue viewed in situ, 20 April 2006.

¹²² Miscellaneous undated items in Scrapbooks, Melba Conservatorium, Melbourne.

¹²³ Sybil Copeland, Henry Wenig and Margaret Sutherland. How much contemporary music was played is not known. In 1967 a program of Haydn, Beethoven and Brahms was played by the Trio.

¹²⁴ Miscellaneous undated items in Scrapbooks, Melba Conservatorium, Melbourne.

¹²⁵ In 1922, piano works by Mona McBurney, Louis Lavater, Max Pirani, Dudley Glass and Fritz Hart were played. Davidson, 93-5. In 1949 and 1950 the society presented Sculthorpe's String Quartets No. 3 and 4 respectively.

¹²⁶ Elise Steele was an Australian violinist who studied with Otakar Ševčík and Leopold Auer. She returned to Melbourne in 1929 and was appointed to the University Conservatorium staff in the same year. Sutherland's string compositions may have been performed, but this is not known.

¹²⁷ "Melbourne's Music Criticised, Australian Composers," *Australian Musical News* 15 (May 1926): 29.

¹²⁸ In 1926 the Victorian Musical Society presented a string quartet by Arthur Benjamin; the Sisserman Quartet played one of Hill's Quartets in 1930, and premiered Hill's Quartet in A major in 1935, a work dedicated to the quartet. Alfred Hill Scrapbooks 1891-1940 MLMSS 6357, Mitchell Library, Sydney. The Dorian Quartet played works by Goossens and Sutherland's Fantasy Quartet.

¹²⁹ In November 1932 Reginald Bradley, Mischa Kogan, Elford Mack and Henri Penn performed a mixed programme of quartets by Franck, Dvořák and Rachmaninov, but the Melbourne String Quartet Club included more vocal items in its programmes. Concert programmes, Melba Conservatorium collection, Melbourne.

supported a number of musicians who performed chamber music, but it appears that no performances of Australian chamber/string music took place. The Musical Society of Victoria included works by Le Gallienne, Evelyn Willis, and other composers not widely known in a concert in May 1942, but no works for strings were included.¹³⁰ Chamber concerts throughout the 1940s shied away from most European contemporary music,¹³¹ but considering the number of chamber performances, Australian works were consistently sidelined. The Melbourne City Council supported infrequent concerts by Australian composers, but programme content was mostly vocal.¹³² The trend of combining vocal items and the occasional instrumental work that dominated programmes was a similar practice throughout the country.

Contemporary chamber music in Sydney during the first years of the twentieth century was centred primarily on the Austral String Quartet founded in 1909 that was regarded as quite adventurous.¹³³ It performed new works to ‘an uncomprehending Sydney audience.’¹³⁴ Personnel changes and financial strain resulted in the Quartet’s voluntary disbanding in 1917, but it facilitated a smooth transition for the Verbrugghen Quartet,¹³⁵ whose playing was ‘an object lesson in style, technical control, light and shade, elasticity,

¹³⁰ “Australian Music,” *Australian Musical News* 32 (May 1942): 8-9.

¹³¹ John Simons, John Carmichael and Arthur Benjamin performed their works for piano, but occasionally included works by Walton, Hindemith and Martinů.

¹³² Theatre Programme Collection, State Library of Victoria.

¹³³ In 1911 the quartet performed Alfred Hill’s *Maori* Quartet. Its concerts were advertised in Sydney Symphony programmes that included works by Franck, Dohnányi, and Glière.

¹³⁴ Chausson, Debussy and Ravel. Warren Bebbington ed., “Austral String Quartet (1)” *Oxford Companion of Australian Music* (Melbourne: Oxford University Press, 1997), 31.

¹³⁵ Henri Verbrugghen, Jenny Cullen, David Nichols and James Messeas. One of the conditions of Verbrugghen’s contract was that members of his quartet would accompany him to Sydney. The Austral’s final concert featured a repeat performance of Hill’s ‘Maori Quartet’ and Mendelssohn’s Octet with the Verbrugghen Quartet. Fred. Hailes, Sydney “Austral String Quartet,” *The Australian Musical News* 6 (January 1917): 209.

exquisite purity of tone production, and all the other things which tend towards distinction in interpretation.¹³⁶ The Verbrugghen Quartet was resident in Sydney from 1916-1922,¹³⁷ and the Verbrugghen and Austral Quartets Largely drew on classical and romantic repertoires, infrequently introducing new compositions.¹³⁸ Verbrugghen's 'object as director of the New South Wales State Conservatorium was that the playing of the classical chamber compositions of the masters should form the foundation stone for the education of the Conservatorium students.'¹³⁹ The Conservatorium was the centre of musical activities – Verbrugghen established the Director's Lecture Concerts Series in 1916¹⁴⁰ that consisted of a lecture and an illustrated concert performance generally comprising two string quartets.¹⁴¹ Advertisements on the back of Conservatorium Orchestral programmes reveal that no Australian works were played in this Series.¹⁴² The Quartet gave concerts in Melbourne in 1916, and received glowing praise.¹⁴³ The Sydney Madrigal and Chamber Music Society organised concerts that comprised mostly madrigals, songs and only a smattering of instrumental chamber music.¹⁴⁴

¹³⁶ Allegro Giusto, Sydney "The Verbrugghen Quartet, First Lecture Concert" *The Australian Musical News* 5 (April 1916): 301.

¹³⁷ The Quartet's first concert was on 23 March 1916 in a programme of Mozart and Schubert.

¹³⁸ Concert programmes were in the archives of the Sydney Conservatorium and at the Mitchell Library, Access No. ML792.0994. In their first year, 1916, they performed Haydn (5), Mozart (4), Beethoven (16), Schubert (3), Saint-Saëns (2), Bach (1), Handel (1) and Wieniawski (1). The classicists, some German romantic music and surprisingly Dohnanyi occupied programmes from 1916 to 1922. Allegro Giusto, Sydney, "British Music Society," *The Australian Musical News* 11 (January 1922): 265. In 1917 the Verbrugghen Quartet played a cycle of Beethoven quartets.

¹³⁹ Allegro Giusto, Sydney "Chamber Recitals," *The Australian Musical News* 6 (July 1916): 15.

¹⁴⁰ Allegro Giusto, Sydney "The Verbrugghen String Quartet. First Lecture Concert," *The Australian Musical News* 5 (April 1916): 301.

¹⁴¹ These chamber concerts were held once weekly. From June to August 1919, eight lecture concerts with sixteen string quartets were presented. Arundel Orchard lectured. Concert programmes New South Wales State Conservatorium archives.

¹⁴² Concert programmes, New South Wales State Conservatorium archives, and the Mitchell Library, Sydney, Access No. ML 792.0994.

¹⁴³ Editorial "The Verbrugghen Quartet," *The Australian Musical News* 5 (June 1916): 354-5.

¹⁴⁴ In 1929 the society included solo European works for violin and violoncello in its concerts. Concert programmes Mitchell Library, Sydney.

The performing of contemporary music elicited comments such as, ‘Most of the ear twisting came with the Arnold Bax Trio ...’¹⁴⁵ and to that Verbrugghen simply requested, ‘... a suspension of judgement pending further hearings of it.’¹⁴⁶ Other chamber concerts comprised contemporary European and British music that were given by the staff of the conservatorium.¹⁴⁷

In 1920, the Sydney branch of the British Music Society¹⁴⁸ advertised for members to attend concerts in the Town Hall.¹⁴⁹ In October 1922, an advertisement sought the submission of Australian compositions to be performed at the British Music Society during the course of the same year.¹⁵⁰ A concert was given on 19 August 1923 of Australian music, but did not include any works exclusively for strings.¹⁵¹

Henri Verbrugghen left for the United States in 1922, and no quartet replaced the Verbrugghen Quartet after his departure,¹⁵² although according to Matthews, it is believed that the Austral String Quartet was re-established by Cyril Monk.¹⁵³ The New Conservatorium

¹⁴⁵ This was played by pianist Henry Penn, Verbrugghen and violist Nichols.

¹⁴⁶ Allegro Giusto, Sydney “British Music Society,” *The Australian Musical News* 11 (January 1922): 265.

¹⁴⁷ 5 July 1922 featured Cyril Monk, Gladstone Bell and pianists Henry Penn and Winifred Burston in a programme of Bax, Dohnanyi and Ireland.

¹⁴⁸ Alfred Hill was President, and Henri Verbrugghen Honorary Representative. It was founded in 1919 by Wilfrid Arlom.

¹⁴⁹ Concert programme dated 4 December 1920, New South Wales State Conservatorium archives.

¹⁵⁰ “Melbourne’s Music Criticised, British Music Society,” *The Australian Musical News* 12 (October 1922): 135.

¹⁵¹ Concert programme dated 19 August 1923 held in the NSW Conservatorium archives.

¹⁵² *The Argus*, 16 May 1928, Kenneth Hince Scrapbooks MS 2691, NLA, Canberra.

¹⁵³ E. N. Matthews, *The Sound of Strings* (Sydney: author’s publication, 1975), 27. Monk was on the staff of the New South Wales State Conservatorium at the time.

String Quartet or the Walenn Quartet¹⁵⁴ was formed in 1924. During the ensuing three decades, numerous quartets and trios were formed in Sydney, some lasting for short periods, and the quartet attached to the conservatorium lasting well into the second half of the century. Although independent of any institution, in 1945, teacher Jascha Gopinko's ensembles numbered five string quartets.¹⁵⁵

The first concert given by the Sydney String Quartet was on 24 March 1931 at the Conservatorium Hall, and included works by Alfred Hill. The chamber music of Hill prevailed during these years,¹⁵⁶ and perhaps his position at the New South Wales State Conservatorium dictated precedence regarding the performance of his works over others. This is a supposition, but his 'Maori' Quartet, was the most frequently performed Australian-composed quartet.¹⁵⁷ Programmes of nearly all the other groups performing in Sydney emphasised the conservative wishes of the public and/or players, and no Australian content has been found.¹⁵⁸

¹⁵⁴ Walenn was an experienced chamber musician. Gladstone Bell came to Australia in 1912. Complement was Gerald Walenn, Lionel Lawson, Alfred Hill and Gladstone Bell. Programmes were principally of Mozart, Beethoven, Brahms, and vocal items by Schubert, Schumann, Brahms and Wolf. In 1931 the complement was altered – Gerald Walenn, Alfred Hill, Lloyd Davies and Gladstone Bell. In 1935 the viola position was taken over by William Krasnik, and in 1938 Phyllis McDonald took over the second violin position. When Walenn retired because of ill health in 1941, the quartet was disbanded. Collins, 50, 123.

¹⁵⁵ A.L. Kelly, "Conservatoriums Not All Enlightened Work in Sydney Studios," *The Australian Musical News* 36 (October 1945): 23.

¹⁵⁶ In 1935 this quartet performed Hill's Quartet No. 7, and other string works such as 'The Wounded Lover', 'In Seville', 'The Rose of Inverness' and 'Willie's Auld Trews'. Alfred Hill Scrapbooks 1891-1940 MLMSS 6357, Mitchell Library, Sydney. It cannot be verified whether these quartets correlate to the quartets' numerical references.

¹⁵⁷ See Appendix 5 for details.

¹⁵⁸ Programmes in the New South Wales State Conservatorium, and Mitchell Library, Sydney, Access No. ML 792.0994.

In the 1940s various groups emerged, but from 1943 until 1947, Sydney had no resident string quartet whatsoever. In 1945, Alfred Hill expressed the desire for the establishment of a State String Quartet based on the model of the quartet in Queensland.¹⁵⁹ Lionel Lawson made an effort to 'remove Sydney from the stigma of the "quartetless capital",'¹⁶⁰ and he established the Lawson String Quartet.¹⁶¹ The second ABC Quartet formed in 1950 presented no Australian music whatsoever.¹⁶² During the late 1950s and early 1960s, the classical and romantic repertoires attracted mass audiences needed to make public performances economically viable.

The second Austral String Quartet was formed by members of the Sydney Symphony Orchestra in 1958, and was a respected exponent, interpreter and performer of Australian contemporary chamber music. This Quartet must be regarded as the most important string quartet in the 1960s and early 1970s that supported Australian compositions. The Austral String Quartet regularly performed and recorded the quartets of Peter Sculthorpe, Nigel Butterley, Felix Werder and Ross Edwards. These composers owe many premieres and other performances to this Quartet.¹⁶³ The quartet premiered works by Sculthorpe and Werder in London, in Liverpool at the Commonwealth Arts Festival, and in Australia.¹⁶⁴ The Quartet

¹⁵⁹ This refers to the Queensland State String Quartet created in 1944. 'State Quartet,' *Sydney Sun*, 12 September 1945, 4.

¹⁶⁰ A. L. Kelly. "Lawson String Quartet," *The Australian Musical News* 36 (October 1945): 13.

¹⁶¹ Comprising Lionel Lawson, Robert Acheson, Edward Walford and Carl Gotsch. Their repertoire was conservative with some infrequent performances of works by Delius and Vaughan Williams.

¹⁶² Concert programmes Mitchell Library, Sydney, Access No. ML 792.0994.

¹⁶³ Record notes, Austral String Quartet, Sculthorpe and Werder, OASD 7563. On 1 April 1965 the Quartet performed Sculthorpe's String Quartet No. 6, his String Quartet Music in 1973 and 1975. Musica Viva programmes, Musica Viva archives, Sydney.

¹⁶⁴ Richard Meale's String Quartet (1975), Sculthorpe's String Quartet No. 9, Banks' String Quartet (1975) and Werder's String Quartet No. 12.

was the first to make a concerted effort to present contemporary string quartets to the public, but unfortunately disbanded in 1977.

Figure 18 provides details of the various Australian chamber groups from approximately 1900 to the 1960s, when and where they were active. Details about the quartets and the names of players can be found in Appendix 6.

Figure 18. Australian chamber music groups 1900-1960s

Date	Adelaide	Melbourne	Sydney	Brisbane
1900	Adelphi Quartet 1905-6	Melbourne SQ 1905	Austral String Quartet 1909- 17	
1910	Elder Con SQ 1913- 17	Zelman SQ, later British Music Society Qt. 1918-late 1920s	Salon Trio 1913-14	
1920		Melbourne Con Trio 1920s		
		Austral String Quartette 1923	Verbrugghen SQ 1916-22	
		Melbourne SQ 1925	New Con SQ/Walenn SQ 1924-41	Jeffries SQ 1921-62
	Adelaide SQ 1917- 50, 1951	Melbourne Trio 1923-6	Con Ladies' SQ 1924-40	
		University Con. Trio 1925		Muller SQ
1930		Sisserman SQ 1929- 35	Elise Steele SQ 1931	
		Melbourne/Victorian SQ 1932-40s	Sydney SQ 1931-42	Phillips- Ogg SQ
	Adelaide Music Club SQ 1932	Pro Arte Trio 1932	Austral Trio 1935	

Date	Adelaide	Melbourne	Sydney	Brisbane
	Elder SQ 1932-3	Amati Inst. Trio 1933	Alfred Hill Academy Ladies SQ 1935	
		Kruse String Trio 1936		
1930		Austral Trio 1936	ABC Sydney SQ (1) 1939	
		AMN Chamber Music Club 1938-9, 1946		
		Melba Quartet 1938-9	Conservatorium SQ 1939	
		Verdon Trio 1939	Sydney Inst Trio 1939	
1940		Dorian String Qt 1940	Monomeeth SQ 1941-3	
		Prockter Trio/Quartet 1937-41	Con Chamb Music Ens. 1941	
		Melb/Vict SQ 1940-60s	Cecilian Trio 1941-3	
	String Quartet 1944	Beck SQ 1942-6	New Con SQ 1943	
		Braccio Trio 1945	Lawson SQ 1945	Qld State SQ 1945-8
	Adelaide Chamber Orchestra 1946	New World SQ 1947	Sydney Musica Viva 1945-51	Howley SQ 1947
1950	Elder Con SQ 1950-	Serafino Trio 1950s	ABC SQ (2) 1950-5	Qld State SQ 1948-52
	Gerhardt Qt. 1956	Victorian Chamber Players 1951	Hoffmann SQ 1952-6	
	Elder Conservatorium String Trio 1958	Paul McDermott SQ 1951-73	Sydney SQ 1955-65	Musica da Camera 1955-69
	Elder Trio 1959-62	New World Trio 1953	Austral SQ 1958-77	The Chamber Music Players 1957-8
1960	Elder SQ 1959-68	Ormond Trio 1960-6	Eva Kelly SQ 1959	

It was not until the post World War Two Jewish immigration to Australia, that the absence of Jewish culture was realised. The input of new ideas and trends in music that were prevalent in Europe vitalised the imaginations of local composers. The arrival of other European musicians¹⁶⁵ from the mid-1940s, and throughout the subsequent two decades, infused an internationalism that enlivened and expanded Australia's musical creative and performing horizons.

The most significant fact concerning the performing of, and public access to chamber music throughout Australia, was the creation of Musica Viva:

Chamber music in Australia ... was an activity engaged in by reasonably accomplished amateur musicians or by professionals taking time off from their orchestral or soloistic regimes. It rarely amounted to a continuing or full-time activity. What was new, locally at least, in the initiatives proposed by Richard Goldner and his colleagues in Sydney at the end of World War II was the idea of a flexible ensemble which would perform chamber music as its principal occupation ... Musica Viva was to be its Musica Viva Ensemble. The society would exist in order to present its own professional chamber group.¹⁶⁶

Between 1945 and 1951, the presence of central Europeans influenced the demand for chamber music concerts. Transplanted Europeans and those of Jewish origins regarded Australia as virtually devoid of this musical form.¹⁶⁷ Through the efforts of Richard Goldner, an ensemble named Sydney Musica Viva was founded. Previously, Goldner had created the

¹⁶⁵ Robert Pikler, Richard Goldner, George Dreyfus, Eric Gross and Larry Sitsky.

¹⁶⁶ Roger Covell, "Does Musica Viva's past guarantee its future?" *Musica Viva Australia The First Fifty Years*, 28.

¹⁶⁷ The late Dr Rudi Ernst, Richard Goldner, conversations with the author, Musica Viva Festivals, Frensham, NSW, 1967-69.

Monomeeth String Quartet but it ceased to exist in 1943. Goldner wished to establish a more expansive chamber music group in Sydney, and the first concert by Sydney Musica Viva was on 8 December 1945.¹⁶⁸

The 1946 season of concerts mirrored an auspicious start, and featured traditionally classical programmes. Hindemith and Shostakovich were occasionally included,¹⁶⁹ but initially no Australian quartets or trios were performed. The programmes were conservative, based on the likes and dislikes of the Viennese and quasi-Viennese taste as the content of concerts indicates.¹⁷⁰ But it was a balancing act of the right choice of music, and the attempt to remain financially viable. As already evident, the economic question was a determining factor in selecting suitable programmes. Australian-made compositions were regarded as fringe considerations.

Goldner wrote that in creating an ensemble in Sydney, his intention was to rehearse, and to explore ways of rehearsing music, so that the ensemble produced quality sound in whatever it played.¹⁷¹ The name change to Musica Viva occurred in 1947 as the ensemble including a quartet had presented concerts throughout Australia, and was not restricted to performances in Sydney.¹⁷²

¹⁶⁸ Programme comprised Beethoven, Mozart and Purcell.

¹⁶⁹ E.g. Beethoven, Haydn, Brahms, Goldmark, Reger, Schubert, Schumann and Dvorak. Programmes Musica Viva archives, Sydney.

¹⁷⁰ Musica Viva programmes, Musica Viva archives, Sydney, viewed 11 April 2006. Programmes predominantly comprised German classical and romantic items.

¹⁷¹ Phillip Sametz, "Vienna Down Under," *Musica Viva Australia The First Fifty Years*, 10-13.

¹⁷² The first Musica Viva concert in Melbourne was on 6 December 1947 in an all-Schubert programme. There were Musica Viva concerts in Adelaide in 1948, "Concert Reviews, Musica Viva Society," *Canon* 1/6 (January 1948): 30-1.

In 1951 the quartet disbanded, and at the end of the same year, economic difficulties led to the society's folding as its voluntary organisers and musicians had exhausted their energies. The society was revived in 1955 under the same name. Goldner had not ruled out the possibility of importing chamber groups as well as maintaining the local ensemble.¹⁷³ He wished to emulate the Pullman model that had existed in Vienna.¹⁷⁴ In 1956, shortly after the society was revived, President of Musica Viva, Kenneth Tribe wrote, '... the peculiar problems of the Australian scene, the distances, the few large centres, the spread of population, linked with the financial problems were too much to allow the Society's efforts to be further sustained at that stage.'¹⁷⁵ Tribe was referring to the chamber music programme and the limited performances of local artists. From 1955 Musica Viva began importing quartets that had previously toured Australia under the auspices of the ABC, and the nature of the organization changed. Local artists had to share the concert stage with world-renowned string quartets.¹⁷⁶ On the whole, contemporary music was not on the agenda, and Australian compositions were not known and not included in the visitors' repertoire. It is only since the 1970s that contemporary music found a more regular place on the stages of Australian concert halls.¹⁷⁷ The importance of the contribution of Musica Viva to the development of chamber music in Australia cannot and must not be underestimated. By the 1950s and during the ten years following, it was an efficiently run body and its secretary was engaged in collaborative

¹⁷³ In 1948, the Musica Viva Quartet consisted of Robert Pikler, Edward Cockman, Richard Goldner and Theo Salzman. Concert programmes Musica Viva archives, Sydney.

¹⁷⁴ Simon Pullman led chamber music classes at the Vienna Conservatorium, and Goldner followed Pullman's principles of rehearsing that involved individual study by members of a string quartet before a pooling of the ensemble took place.

¹⁷⁵ Kenneth Tribe, "Chamber Music in Australia," *Canon* 9/6 (January 1956): 170.

¹⁷⁶ The following quartets toured Australia –1955 – Pascal & Koeckert; 1956 – Pascal, Robert Masters, Lasalle; 1957 – Parenin, Smetana; 1958 – Alma Trio; Amadeus; 1959 – Feld, Alma Trio; 1960 – Janáček, Claremont, Societa Corelli. Programmes Musica Viva archives, State Library collections in Sydney, Brisbane, Adelaide, Melbourne and Hobart.

¹⁷⁷ Musica Viva programmes, Musica Viva archives, Sydney.

activities throughout the country promoting chamber music. By 1950, there was no shortage of locally composed string quartets, trios and other chamber string combinations. Composers such as Arthur Benjamin, Clive Douglas, Margaret Sutherland, Frank Hutchens, Miriam Hyde and Felix Werder contributed to these forms, but performances were few and far between. Miriam Hyde's Trio was performed in 1937, and not again until 1992. As the 1960s unfolded, the organization of Musica Viva was intent and dependent on financial viability, for both its performers and members.¹⁷⁸

The Brisbane Chamber Music Society founded in the first decade of the twentieth century presented trio and quartet concerts,¹⁷⁹ and the Brisbane City Council commenced a programme of Free Civic Concerts in 1936, but it was not until 1944 that a more permanent quartet was established. The Queensland State String Quartet was started as an experiment by the Queensland State Government to present chamber concerts for the public and in State Schools.¹⁸⁰ It was a novel and inventive idea that was aimed at acquainting children with chamber music.¹⁸¹ Although a choral programme for schools had been in place, no instrumental education in State schools or exposure to chamber music previously existed. The

¹⁷⁸ Palings in Sydney held a series of lunchtime recitals in 1959 and 1960. A concert in 1959 called 'On the Stage' featured the Australian composers Antill, Hanson and Evans, who spoke about their music. There were short performances, but exact content is not known. John Antill Papers MS 437, Box 27, Series 17/7, NLA, Canberra.

¹⁷⁹ Players were Vada Jeffries, Mary Jeffries, and Percy Brier. No Australian works were played. Programme Collection, Queensland State Library, viewed 15 and 16 September 2006.

¹⁸⁰ The first concert by the QSSQ was on 29 August 1944, programme of Haydn's Quartet op. 77, No. 1, Schubert's *Quartet Satz*, No. 12 in C minor, Tchaikovsky's *Andante cantabile* from Quartet No. 1 in D major, op. 11, Wolf's Serenade and Beethoven's String Quartet op. 18, No. 1. Also Adrian Thomas, "From Little Acorns: The First Queensland State Quartet 1944-1948," *Australian Music Research* 8 (2003): 59-61, 65-7.

¹⁸¹ Thorold Waters in *The Brisbane Courier-Mail* quoted in "Speaking Editorially," "Digest A Lead to Australia in the Schools. Queensland Government's String Quartet Sponsorship," *The Australian Musical News* 34 (April 1944): 7. "Unique String Quartet Visiting Melbourne – Queensland Education Plan." *The Age*, 17 November 1945.

quartet's activities were not restricted to the education of children, but intended to contribute to the general populace.

In 1947, the Queensland State String Quartet was the only one in the country. Seven programmes for 1947 were compiled, and some contemporary European music was included, but Australian chamber music was omitted from concerts, apart from 'Two Gaelic Sketches' by Alfred Hill.¹⁸² The quartet's final concert was on 4 November 1948 as its members tendered their resignation, not because of dissatisfaction with government sponsor, but because of the workload and long periods spent away from their respective homes. The matter was resolved, however, and a new quartet¹⁸³ was contracted for a period of three-and-a-half years.

The quartet had only a slim interest in presenting premiere performances of European music,¹⁸⁴ and it was not until 1951 that Australian works other than those of Alfred Hill were performed.¹⁸⁵ The second Queensland State String Quartet disbanded in 1952,¹⁸⁶ and no

¹⁸² The repertoire included works by Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Dvořák, Smetana, Bartok, Hindemith, Szymanowski, Borodin, Hill, Bax, Glazunov, Pochon, Tchaikovsky, Wolf, Borodin, Dittersdorf. In their years of performing together, this group played Haydn & Beethoven x 18 each, Borodin x 8, Schubert, Mendelssohn & Bax x7 each, Dvorak & Mozart x 5 each, Grieg, Tchaikovsky, Hill & Wolf x 4 each, Glazunov x 3, Dohnanyi, Walton, Sibelius & Brahms x 2 each, Frankel & Bartok x 1. Ernest Llewellyn Papers, MS 9215, Series 18, Box 17, NLA, Canberra, and Programme Collection, Queensland State Library, Access Nos. S784.8 and S780.9943.

¹⁸³ September 1949 to April 1950 – George White, Donald Scotts, Eric Challenor and Ernest Greaves.

¹⁸⁴ Walton's Quartet in A minor on 9 April 1948, and Frankel's String Quartet No. 2 Op. 15 (1947) on 29 October 1948. Programme Collection, State Library of Queensland, Access Nos. S784.8 and S780.9943.

¹⁸⁵ To celebrate the Jubilee of the Australian Commonwealth, Bainton's String Quartet in A major, Hill's Quartet No. 12 in E major, and Hutchens' Quintet in E minor were played on 2 April 1951.

¹⁸⁶ The last programme perused is dated 28 April 1952, Programme Collection State Library of Queensland, Access Nos. S784.8 and S780.9943.

replacement quartet appeared imminent. The only remaining groups in late 1950s Brisbane that performed chamber music were Musica da Camera, and The Chamber Players.¹⁸⁷

The effects of the two World Wars on public concerts are reflected by the number of performances that far exceed the number of works composed. In the ten-year period prior to the Second World War, there was a flurry of works composed, and almost double the number of performances. The ensuing ten years witnessed a fall in composed works, premieres and other performances, but the exponential increase in the 1950s reflects a hitherto unknown period of creativity, and demand for string music. The observations of Wolfgang Wagner in 1953 that, 'Chamber music in Australia is in the doldrums and seems likely to remain there indefinitely', and, 'We in Australia are content to sit back and sun ourselves; and our achievements are almost exclusively orchestral!'¹⁸⁸ Wagner seems seriously misinformed.

The features that emerge from the history of string music in Australia are that audiences preferred conservative concert programmes; concert organizers were unwilling to take risks; compositions, recordings and broadcasts from local composers had to oblige public taste and shy away from European atonal expression. Neither the concert-going public nor the ABC as the guardian of public taste, was interested in radical developments, and preferred to adhere to the known classics. There was also a perceived risk of organizing concerts for a paying public and the conservatism of the ABC. More pertinently, musical isolation was a dominating factor – for both audience and creator. The music scene was not totally desolate,

¹⁸⁷ In 1957 leader was violinist Gloria Foley, John Curro played viola and Jiří Svoboda violoncello. Their concerts did not include Australian music. Concert programmes 24 October 1957 and 16 September 1957, Rex Hobcroft Papers MS 8019, NLA, Canberra.

¹⁸⁸ Wolfgang Wagner, "This Concerns Musical Australia," *Canon* 7 (August 1953): 35, 37.

even if music performed was not ‘contemporary’ in the European sense, or a reflection of overseas modern trends.

(iv) Broadcasting, the ABC and Orchestras

The development of Australian orchestras, the role of the Australian Broadcasting Commission as broadcaster, long-term manager of the State Symphony Orchestras, employer of musicians, and public educator, are aspects of the evolution of music in Australia that are dissoluble.

Wireless transmission commenced in 1923, and the first ABC orchestral broadcast was made in 1929 from the New South Wales Conservatorium. The inauguration of the Australian Broadcasting Commission in July 1932 was from the same location. At the time, the ABC controlled twelve radio stations throughout Australia,¹⁸⁹ and in the same year, held its first Australian Composers’ Competition with sections that included orchestral and chamber music. Music filled half of the early programmes, and in 1936, almost two years after Bernard Heinze had been appointed part-time musical advisor, the instrumental ensembles in Melbourne and Sydney were taken over by the ABC. A letter criticising the broadcaster’s policy regarding Australian composers that appeared in 1941 reads:

Has the A.B.C. ever broadcast a musical work by an Australian who is not on the “recognised” list of Australian composers? From time to time works are broadcast which are written by those whose names are well known to listeners.

¹⁸⁹ “History of ABC Radio,” *Celebrating 100 Years of Radio* [home page on-line]; available from <http://www.abc.net.au/radio/celebrate100/history.htm>; Internet; accessed 24 February 2006.

Many of these works are satisfactory from the constructional point of view, but artistically most of them are of little value. They are, however, the serious works of composers who are doing their best to advance Australian music, and it is right they should be heard, because it is only by the dissemination of Australian music that we shall ultimately build up a national school of music and pave the way for our future Beethovens and Schuberts.

There are, however, other composers whose works are beautiful, but of whom we hear very little. Does the A.B.C. make any attempt to find Australian talent, or is it satisfied to admit a few privileged ones to its programmes? I believe it is a colossal task to interview the “big bosses” for an audition. This appears to rule out the possibility of a “search” for Australian talent on the part of the commission. If this indicates the true state of affairs, it is time something were done to make the national broadcasting stations function on truly Australian lines.¹⁹⁰

In 1940, Neville Cardus wrote the following scathing comments:

I have been listening to music in this country for the last six months, and I have not yet heard at any public concert a work by an Australian composer. For all I know, there are no Australian composers; the A.B.C. has given me the impression that there are none—at least none fit for presentation in a public concert hall ... But why cannot the A.B.C., at one or two concerts not conducted by distinguished overseas visitors, spend a little money on public performances of Australian music?—that is, if Australian orchestral music exists at all: as I say I don’t know whether any Australian has composed instrumental music. Is there an Australian symphony in existence?¹⁹¹

¹⁹⁰ Letters to the Editor, ‘Our Neglected Composers’ in *Australian Listener*, *The Age* (Melbourne), 3 March 1941, 6.

¹⁹¹ Neville Cardus, ‘Lead Needed’ ‘A.B.C. AT FAULT’ *The Sydney Morning Herald* (Sydney), 7 September 1940, 9.

In 1942, the Australian Broadcasting Act was passed, and the following statement made in 1950 was that, 'All broadcasting stations to allocate at least 2.5% of their total music playing time to Australian compositions. This Act ... brought our composers much more prominently before the public eye; indeed it has been an immediate source of revenue to them and without it the present revival may well have taken years to accomplish.'¹⁹² As a result of the Joint Parliamentary Committee of Inquiry's recommendations, the government passed revised Broadcasting Act.

In 1943 an article in *The Age* commented that the Commonwealth Government had shown interest in Australian composers, and that the ABC were attempting to appease the request for more programmes of locally composed music. The Guild of Australian Musicians involved itself in choosing orchestral works for broadcast, and acknowledged that an 'overload with Australian compositions would not be wise,' but the new quota determined by the ABC would ensure exposure.¹⁹³

Up to 1944, many of the Australian compositions played on radio were for voice and piano. Some orchestral and vocal compositions of Hill, Sutherland and Hyde were broadcast, and a few works for strings/chamber ensembles. In 1953, Kevin McBeath and Alex Berry presented a radio series of British and European contemporary music in Melbourne, but Australian works were excluded.¹⁹⁴ In 1947, the Victoria ABC Weeklies list ten or fifteen minute weekly slots that were devoted to Australian compositions. It is assumed the

¹⁹² "A.P.R.A. and Australian compositions," *Canon* 4/3 (October 1950): 122.

¹⁹³ News of the Day, 'Australian Composers', *The Age* (Melbourne), 27 February 1943, 2.

¹⁹⁴ V.P.D., "New Music Broadcasts," *The Australian Musical News* 43 (February 1953): 21.

broadcasts were live, so music was restricted to piano, vocal or small ensemble works.¹⁹⁵ Australia Day 1954 witnessed programmes of Australian music broadcast by the ABC.

In 1954, the quota of Australian music to be played on radio was discussed. It was suggested that the original 2.5% be increased to 10%, 'Broadcasters have found enough worthwhile Australian music to include in their programmes twice the amount prescribed by law. ... The cause of Australian music will be advanced more surely—if more slowly—by its quality than by mere quantity ...'¹⁹⁶ In 1956, the percentage of Australian music broadcast content was raised to 5%. The ABC held a monopoly on music-making in Australia for over fifty years, and in order to combat the fact that its 'federal directors of music affected the whole movement of professional music-making,'¹⁹⁷ it was imperative for Australian composers to believe in the value of their creativity.

The expansion and development of orchestras in early twentieth-century Australia was linked with the establishment of the Australian Broadcasting Commission, and the latter's role as broadcaster, and controller of orchestras. In the major capital cities, orchestras of varying sizes had been formed by the end of the nineteenth or during the first decades of the twentieth-century.¹⁹⁸ Piano trios were used in Melbourne and Sydney for radio broadcasts,

¹⁹⁵ On 3 July 1948 Alfred Hill's String Quartet No. 2 was played on radio in a Music Lovers' Hour presented by Dr A. E. Floyd. Performers are unknown. *ABC Weekly* 3 July 1948, 7.

¹⁹⁶ Lindley Evans, Intermission "Broadcasting Local Music," *The Australian Musical News* 44 (February 1954): 28.

¹⁹⁷ Covell, 109.

¹⁹⁸ In Melbourne, Marshall Hall founded the Marshall Hall Orchestra in 1892, taking over control of the disbanded Victorian Orchestra. He conducted this orchestra until 1912. In 1906 Alberto Zelman began the Melbourne Symphony Orchestra, and conducted it until 1927. In 1932 this orchestra and the University Symphony Orchestra conducted by Fritz Hart amalgamated, and became known as the Victorian Symphony Orchestra. The Sydney Symphony Orchestra was established in 1908, and from

and by 1932 each capital city's studio broadcasting orchestra had at least fifteen permanent members. When the ABC was established in 1932 it had two small orchestras – Sydney (20 players), Melbourne (15 players).

In 1936, the ABC made the momentous decision of establishing permanent orchestras in the six states, although by then the two major groups had been augmented to twenty-four players. These groups were known as the ABC Sydney and Melbourne Concert Orchestras respectively. It was from these small ensembles, combined with the other successful or unsuccessful orchestras that state symphony orchestras eventually developed. Choral music gradually lost its dominance on the concert platform as instrumental music gained a more significant place in public or broadcast concerts. From this time, the ABC offered permanent full-time positions to musicians.

Only Melbourne and Sydney had the full complement of players and could be termed 'symphony orchestras'. W.G. James stated to the Joint Parliamentary Committee on Broadcasting in 1941-2, 'All States now have their own Orchestras and Choruses ... the Federal Music Department has made available advice as to their programming ...'¹⁹⁹ The ABC's control of the content of concerts, its aim of filling seats at concerts, and its educative

1916-22 Henri Verbrugghen conducted the Verbrugghen Orchestra. In 1923 the Conservatorium Orchestra was formed, and was the only orchestra until the early 1930s. It ceased to exist after 1947. Hermann Heinecke's Grand Orchestra in Adelaide reigned at the turn of the 20th century, and in 1921, the South Australian Orchestra was formed. The Queensland State and Municipal Orchestra emerged from the Sampson Orchestra in 1924, and the Metropolitan Orchestra lasted from 1924 to 1952. The Brisbane String Orchestra was founded by Vada Jeffries, and performed from 1934 to 1952. In 1940 there was an ABC Light Orchestra of twelve players. Jessie Luckman Collection in *Tempi*, FOTSO Newsletter, April 2006. In 1913, the Metropolitan Orchestral Society was formed in Perth, and in 1933, the ABC extended its nationwide programme to include and enlarge the Western Australian orchestra.

¹⁹⁹ Covell, 116.

role influenced the programming of the classical and romantic repertoires. The ABC was the most important broadcaster of concerts, it owned the broadcasting rights, and all but eliminated the possibility for other organizations to establish series of concerts or offer the diversity of music for broadcast.

In 1944 the ABC Concerto and Vocal competitions were introduced, however, at the time, the performance of Australian compositions held no place in the various stages of the competition.

In the early to mid 1900s, concert programmes principally comprised German classical and romantic works.²⁰⁰ Conductors such as Marshall-Hall²⁰¹ and Arundel Orchard²⁰² conducted their own compositions with orchestras in their respective cities, as did Alfred Hill. In Sydney, Henri Verbrugghen's Conservatorium Orchestra consisted of staff members and advanced conservatorium students, and began giving concerts in 1916.²⁰³ The 'profit treadmill dominated' and Verbrugghen's taste in concert programmes complied with public demand, that meant a predominant inclusion of the German classical and romantic repertoire.²⁰⁴

²⁰⁰ In 1907, Marshall-Hall's orchestra played works by the following composers – Beethoven x 4, Wagner x 11, Mozart x 7, Brahms, Handel and Bruch x 2, and Liszt, Mendelssohn, Schubert, Strauss, Berlioz, Saint Saens x 1 respectively.

²⁰¹ In 1910, he conducted his own works. Thérèse Radic, "George William Marshall-Hall," *Australian Dictionary of Biography Online* [home page on-line]; available from <http://www.adb.online.anu.edu.au/biogs>; Internet; accessed 23 November 2006.

²⁰² Programmes in the State Library of Victoria, and the Mitchell Library in Sydney, Access No. ML792.0994.

²⁰³ Collins, 30.

²⁰⁴ Ibid, 36.

Works by Alfred Hill and Orchard were occasionally performed,²⁰⁵ but were regarded as ‘peripheral’.²⁰⁶ On 9 August 1913, the orchestra gave the first performance of Alfred Hill’s *Maori Rhapsody in 3 Scenes* with the composer conducting. Orchard’s programmes embraced the same content as did Verbrugghen’s – the European classics, romantics, and English pastoral music.²⁰⁷

The orchestra visited Victoria in 1919 and included Hill’s *Lament from Maori Rhapsody* in its repertoire. In 1921, Verbrugghen’s orchestra that toured Victoria and South Australia performed Hill’s *Five Short Pieces for Orchestra* and this would appear to be the first performance of this work in Adelaide.

The New South Wales State Symphony Orchestra, in existence from 1934-1936, was formed from the best players in the Conservatorium Orchestra and the twenty-five-member ABC orchestra. Its first broadcast of Brahms, Franck and Ravel was in October 1934. The orchestra performed publicly, not only on radio. The joint venture between the ABC and the Conservatorium failed, and by 1936 financial problems led to the disbandment of the orchestra.²⁰⁸

Hill’s music was played in the 1930s, and on 6 May 1935 Hill’s *Five Poems – The Voice of Nature* was premiered by the New South Wales State Conservatorium Orchestra.²⁰⁹

²⁰⁵ In April 1921, orchestral works by Hill and Benjamin were performed. Programmes New South Wales State Conservatorium archives.

²⁰⁶ Collins, 55.

²⁰⁷ Programme collection, New South Wales State Conservatorium archives.

²⁰⁸ Collins, 84-5.

²⁰⁹ Programme collection, New South Wales State Conservatorium archives.

In 1941, the Sydney Symphony Orchestra gave a concert of Australian works conducted by Bernard Heinze, but no works solely for strings was included. In the late 1940s, this orchestra gave free matinee concerts that included orchestral works by Hughes, Douglas, Hill,²¹⁰ Hyde, Benjamin and Grainger.²¹¹ Youth concerts began in Sydney in 1947. In 1953, Hill's Symphony in B minor (1951), and Benjamin's 'Cotilla' a Suite of old English Dance Tunes for orchestra were played. Surviving programmes suggest that Benjamin's work was an annual inclusion. The 1957 Youth Concerts series with Heinze conducting presented Antill's 'Overture for a Momentous Occasion'. By 1959, three concerts of Hill's orchestral music had taken place.

In 1946, the Queensland Symphony Orchestra was transformed into a body of permanent musicians. Czech conductor Rudolf Pekarek was the orchestra's chief conductor from 1954-1967. Under his leadership, the orchestra premiered works by Mahler and Bruckner. The Czech repertoire was explored and works by Dvořák, Feld and Suk were introduced to the Brisbane audience. It was not until later that a handful of Australian symphonic works were presented.²¹²

²¹⁰ For this purpose, Hill is considered to be an Australian although he spent a lengthy period in New Zealand.

²¹¹ 1947 – Hutchens *The Voyage*; 1948 – works by Evans, Hutchens, Antill and Werder; 1949 – Hutchens, Le Gallienne and Grainger; 1950 – Benjamin's Piano Concerto *Quasi una Fantasia*, Antill's *Corroboree Suite* No. 2; 1951 – Sutherland's *Haunted Hills*; 1952 – Hughes' and Douglas' Symphonies No. 1 respectively. Programmes held in the Mitchell Library, Sydney, Access No. ML 792.0994.

²¹² Bernard Heinze performed Le Gallienne's Symphony in E with the QSO in 1958.

In Melbourne, Bernard Heinze initiated the first ever series of children's concerts in 1924.²¹³ He assumed control of the University Symphony Orchestra in 1926, was appointed musical advisor to the Australian Broadcasting Commission in 1934, and when the merger with the Melbourne Symphony Orchestra occurred in 1936, Heinze's career as a conductor was assured. Players were not enamoured of his conducting prowess, but he did introduce some contemporary music, e.g. a performance of Walton's Symphony that dates from 1932 was given in the same year.²¹⁴ After 1949, the orchestra was known as the Victorian Symphony Orchestra, however Heinze termed the years 1946-50 with the orchestra as his 'golden years,'²¹⁵ Melbourne Symphony Orchestra programmes in 1946 included orchestra works by Grainger, Goossens, and otherwise the normally traditional fare. In 1941, Heinze conducted a concert of works by Australian composers in Melbourne's Town Hall with the Melbourne Symphony Orchestra. The programme included the works of Hyde, Hill and Sutherland. In 1951, Heinze insisted that some Australian compositions be included in the Jubilee musical celebrations, and on 9 July 1951, Dorian Le Gallienne's works were played at the Assembly Hall.

John Hopkins was appointed federal director of music for the ABC in 1963. Coupled with the appointment of Richard Meale²¹⁶ and Nigel Butterley to the ABC as programmers, the performance of Australian contemporary compositions was encouraged. Meale presented programmes of twentieth-century music, and was vital in the promulgation of avant-garde music in Australia throughout his seven years' tenure. Butterley was employed by the ABC

²¹³ Charles Buttrose, *Playing for Australia: A Story about ABC Orchestras and Music in Australia* (Sydney: ABC and Macmillan, 1982), 13.

²¹⁴ Tregear, 78-81.

²¹⁵ Tregear, 94.

²¹⁶ Meale joined the ABC in 1961.

for almost twenty years,²¹⁷ and tirelessly supported the broadcasting of contemporary music. In one of his first concerts, John Hopkins conducted a work by Clive Douglas, but said that:

The scores initially put in front of me contained nothing new at all. At the end of 1963, Joseph Post conducted Meale's *Hommage to Garcia Lorca* for strings. This impressed me, something is really happening here. I met Peter Sculthorpe at that time too but it took a long while for me to find out that there were good composers. There was a limit how much Australian music we could include in public concerts. I felt it was important to have things recorded, after things by Antill and Alfred Hill, with great difficulty I brought together the UNESCO committee, including Donald Peart, we got some chamber music recorded. This included *Laudes* by Nigel Butterley. It was enormously important to do that. We were not allowed to record commercially with ABC orchestras without paying an incredible amount. So it was difficult to record commercially. I had two goals as far as recording was concerned – Australian artists and Australian composition. It seemed ridiculous that we could not produce this material. We had tortuous negotiations with the Musicians' Union, it was agreed we would have all rights, and in return there would be an agreed 10 percent increase in salaries in all orchestras. This occurred in the latter part of the 60s.

The amount of Australian music broadcast was low. I introduced the series of programmes called the Proms, and those were there to unashamedly present Australian artists and Australian music, and also neglected music from all over the world – Penderecki, Lutoslawski, Takemitsu, Gorecki, Messiaen. We were so far behind. I recognised Sculthorpe's uniqueness, his student was Barry Conyngham, an enormously gifted composer. It was always difficult to find conductors who would conduct Australian pieces. I had a responsibility to the audience. When I came to the ABC, the whole concert season had been built on celebrities, the superstars had been brought out, Menuhin for example. Concerts were dictated by big name soloists, and big name conductors. I inherited the

²¹⁷ Butterley worked from 1952 to 1961, then 1963-1972.

difficulty of what had been paying lip service to Australian composers. There was not the range of big works to place in front of conductors, also conductors came and went quite frequently. I tried to present Australian music in the Proms, but I only had five concerts in Sydney and four in Melbourne. We needed something extraordinary like Sculthorpe's *Love 200*, in order to say that contemporary music was not just squeaks and noises, but entertaining as well, in order to change the climate. Composers who desperately needed encouragement in my time were Butterley, Meale, Sculthorpe, Ross Edwards.²¹⁸

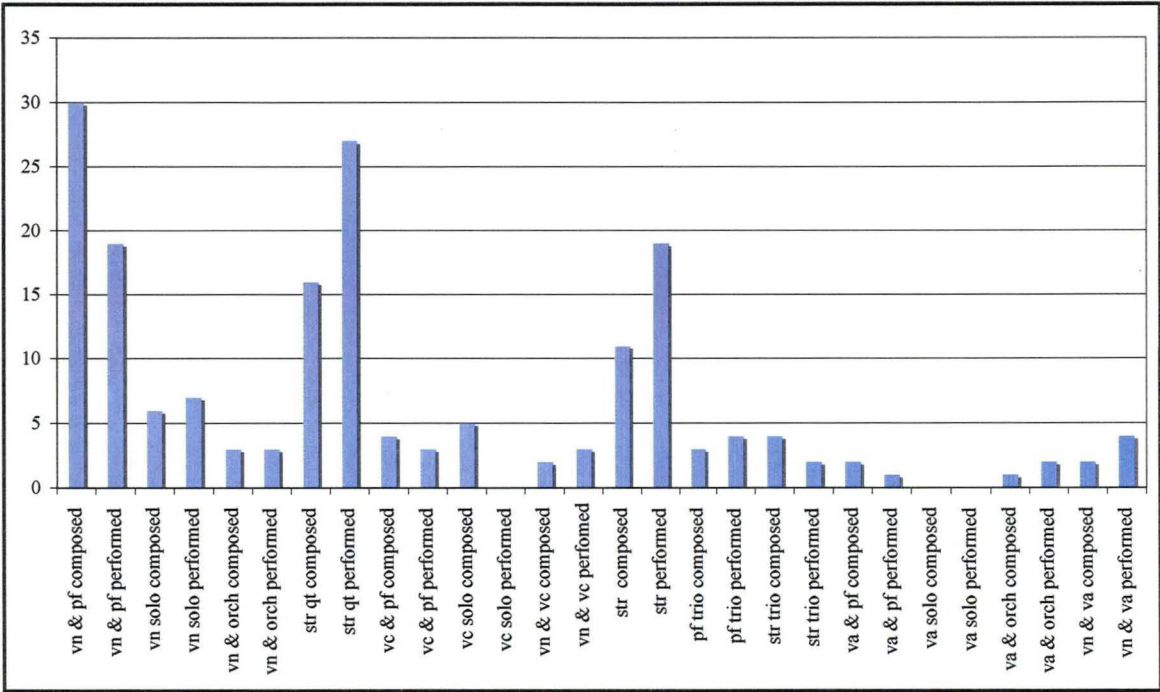
In this interview, John Hopkins mentions all the major obstacles that existed in the propagation of Australian music in the 1960s. He was astute, enthusiastic, and had vision, and he recognised what was possible, in spite of the strictures placed upon him by the ABC.

The state of string music in Australia up to the 1960s, and even during the following decade reflected its international and internal isolation. The lack of readily available scores of contemporary European music limited the possibilities of studying and performing new compositions. Composers suffered from lack of public, government and organisational support. The large number of chamber groups, particularly in Melbourne indicates a vibrant interest in chamber music, but this and the orchestral repertoire in all states were restricted to conservative and traditional items. It was not until the 1970s that Australian contemporary composers such as Meale, Sculthorpe and Butterley who were based in Sydney, inspired and challenged the up-and-coming generation of composers, and Jan Sedivka was to play a major role in this development.

²¹⁸ John Hopkins, Interview by author, Melbourne, 24 August 2007.

Figure 19 presents an analysis of string compositions written and performances given in the decade prior to Jan Sedivka’s arrival in Australia.

Figure 19. String compositions & performances 1950-1960



CHAPTER 3

(1) QUEENSLAND

The catch-cry of the Australian government after World War II was ‘populate or perish.’ The Commonwealth government instigated mass migration from Europe and Britain, and some 200,000 migrants a year were welcomed. Many were unaccustomed to rural employment, and as Queensland wished to attract newcomers to its inland area, not its cities, it was by-passed for other states by migrants. Throughout the 1950s and 1960s, hundreds of thousands of people departed post-war Europe, and settled in Australia. The Queensland government of the day and the trade unions were reluctant to accept non-British migrants, so the migrant intake was less than in other states.’¹ Sedivka’s opinion was that:

There was a widespread negative attitude towards non-English speaking migrants, however, no overt sign of antipathy or discrimination in the workplace was supposed to exist. It was in the shops, buses, and in the streets that snide comments and discriminatory behaviour were evident. The language was naturally a barrier on both sides – on one side were the migrants who attempted to grapple with a new language, and on the other side were the locals who found it difficult to understand the newcomers. If you migrated from England, people were on their knees welcoming you. Conversely, bloody foreigners were not wanted.²

After World War II, the Korean and Vietnam Wars, the feeling in northern Australia was that ‘the enemy was getting closer, and that enemy was identified with communism.’³ The cultural cringe in Australia was a pervasive, unrecognised and unacknowledged emotion

¹ Clem Lack, *Three Decades of Queensland Political History* (Brisbane: Government Printer, 1970), 435.

² Jan Sedivka, interview by author, Hobart, 7 November 2003.

³ Monica O’Neill, interview by author, Hobart, 12 June 2005.

that riddled Queensland society, and for decades this feeling did not sway from its narrow path. In the early 1960s Brisbane was simply a big country town. At the end of 1961, Queensland's population was 1,515,000⁴ of which 621,550 resided in Brisbane.⁵ An analysis of the migrant intake shows that 93,354 were born in England and Ireland, and 19,772 in Italy.⁶ The 1960s witnessed enormous developments in Brisbane, as the Lord Mayor, Clem Jones, implemented an urban planning scheme that was designed to upgrade the public transport system, develop open spaces and improve all public facilities.⁷ When Jan Sedivka arrived in Brisbane, he was oblivious to these developments and to the political, religious and cultural climate that was awaiting him.

After considerable representation that spanned decades, the Queensland Conservatorium had officially been opened on 16 February 1957, and tuition began in 1957. There were 110 students enrolled, fifteen of whom were full-time.⁸ Principal teachers who held salaried positions included Rex Hobcroft⁹ – piano, Basil Jones¹⁰ – violin, and Peter Martin – singing. There were a number of part-time employees who taught piano and

⁴ S. E. Solomon, *Official Year Book of Queensland 1962 No. 23* (Brisbane: Government Printer, 1961), 37.

⁵ *Ibid.*, 45.

⁶ *Ibid.*, 40.

⁷ John R. Cole, *Shaping a City: Greater Brisbane 1925-1985* (Queensland: William Brooks, 1984), 206-11.

⁸ In 1951 a Committee of Inquiry was set up, and its recommendations accepted in principle. In 1953, a building was found, and conversion work began in 1953. Dr William Lovelock, "The Queensland Conservatorium of Music," *Canon* (April 1957): 296-8, and enrolment details in Conservatorium correspondence 1955-1962, EDU/A562, Queensland State Archives

⁹ Rex Hobcroft (1925-) studied in Melbourne with Raymond Lambert, and in Paris.

¹⁰ Basil Jones (1915-98) studied violin with Benjamin Heselev and Edouard Lambert. In 1937 he studied in Switzerland with Adolf Busch, and was a member of the Busch Chamber players. Advertisement in *The Australian Musical News* 36 (April 1946): 23.

Jones was appointed violin teacher at the Melbourne University Conservatorium in 1946, gave recitals and appeared as soloist with the Melbourne Symphony Orchestra. He was director of the Queensland Conservatorium until 1980.

orchestral instruments. By the end of 1957, in conjunction with the University of Queensland, a string orchestra had been formed.¹¹ The university claimed that the conservatorium would incorporate twenty string players from the University into the orchestra.¹² These musicians were drawn from all departments of the University, because statistics at the end of 1959 show that only thirteen students were enrolled in a full-time music course.¹³

William Lovelock¹⁴ was the first director of the Queensland Conservatorium, but only remained in that position until 1959. He resigned under controversial circumstances, having stated that the conditions imposed on him insulted his personal standing, and that the State Government had no comprehension of the function of a conservatorium. Lovelock felt that the conservatorium was regarded as a Secondary School, and not as the centre of music activities he had envisioned. His correspondence to the Education Department was ignored, and from the beginning of his directorship, he felt that unacceptable conditions were inflicted on him and his staff, especially regarding employment, and his role as director.¹⁵

¹¹ In March 1957 the President of the University of Queensland Orchestral Society and Dr Lovelock formed an orchestra, drawing on students from both establishments.

¹² Letter to Dr. Lovelock from D.S. Teakle of the University of Queensland Orchestral Society dated 21 March 1957, EDU/A520, Queensland State Archives.

¹³ Solomon, 102.

¹⁴ William Lovelock (1899-1986) taught at Trinity College in London from 1919 until moving to Queensland in 1956. He stated that, 'he intended to prove the Queensland Conservatorium the finest in the Commonwealth.' "Reception held by Musical Association of Queensland," *The Australian Musical News* 47 (August 1956): 8. Lovelock advertised for students, indicating the possibility to play in a string orchestra. EDU/A562, Queensland State Archives.

¹⁵ *Brisbane Courier-Mail* 26 May 1959; Ernest Briggs, "The Queensland Conservatorium Impasse," *Canon* 12/12 (July 1959): 369-72; and Dr William Lovelock, "Shock Decision by Director," *The Australian Musical News* 49 (June 1959): 9-10.

Basil Jones was appointed acting director after Lovelock's resignation, and then was made director in June 1960. By the end of 1961, a new diploma course had been introduced,¹⁶ and several students had been finalists in the ABC Concerto and Vocal Competitions. Nevertheless, Queensland was still regarded as a cultural desert.¹⁷

Jan Sedivka left England on 14 July 1961, and arrived in Brisbane three days later. He was not acquainted with the controversial issues that had plagued the conservatorium. First impressions were positive,¹⁸ and in the beginning, he was warmly and enthusiastically welcomed by Basil Jones. But there was already some hint of suspicion of this unusual Czech who spoke with an almost perfect English accent, anticipated the arrival of a number of his students from England, and came with an entourage of three women.¹⁹ Sedivka was appointed lecturer of violin and chamber music, and began teaching immediately.²⁰ He felt that the conservatorium had little to offer – there was, in his opinion, no music and no equipment, and overall the institution was not particularly conducive to stimulating musical activity in the state.²¹

A number of Sedivka's students in London did not want him to leave England, unless the possibility of following him could be realised. The idea of bringing his former and current

¹⁶ "The History of the Queensland Conservatorium of Music" in the Silver Jubilee, Annual Report, 1982.

¹⁷ Media Release, Griffith University, 17 February 1997, Queensland Conservatorium archives.

¹⁸ In a letter to Karel Janovicky dated 7 October 1961, Sedivka wrote positively about the adventure he had undertaken, the scenery, and climate. His letter refers to the small conservatorium, Czech musicians in Brisbane, the Queensland Symphony Orchestra, and chamber music. He also mentions the students who were to follow him from London, and the string-teaching scheme.

¹⁹ His wife Beryl, violoncellist Sela Trau, and Czech friend Libuše Kofránková accompanied him from England.

²⁰ Jan Sedivka, interview by author, Hobart, 7 November 2003.

²¹ Ibid.

students with him who could supply the shortage or fill the need for teachers of string instruments in schools was attractive. This possibility was proposed to the director of the Queensland Conservatorium, and was accepted. Sedivka had, therefore, potential teachers, players and students.²²

In the years preceding Sedivka's arrival, Brisbane was not devoid of active music making – the Brisbane Trio²³ existed from 1941 and performed for the Brisbane City Council Civic Chamber Music programme.²⁴ The Musical Association of Queensland organised concerts in 1946, 1947, and held annual series of recitals, but no Australian works were performed.²⁵ After the Second World War, the Queensland State Government established the first of two State string quartets.²⁶ In early 1954, an ensemble with violinists George White and Gloria Foley,²⁷ Philip de Boers viola, and Jiří Svoboda violoncello, performed Czech chamber works, among other chamber pieces.²⁸ A branch of Musica Viva was set up in 1955,²⁹ and after a few successful concerts, including visits by Eastern European groups such

²² Jan Sedivka, interview by author, Hobart, 7 November 2003

²³ An all-female trio that comprised Hilda Woolmer, Ruth Micheli and Joan Howley. There is no evidence they performed contemporary music, European or Australian.

²⁴ This was a scheme that offered free concerts to the public.

²⁵ Concert Programme Collection, Queensland State Archives.

²⁶ The first Queensland State String Quartet existed from 1944-48, and the second from 1948-52.

²⁷ Gloria Foley was from a well-known Brisbane family. She studied in Czechoslovakia, and married pianist/cellist Jiří Svoboda. The duo gave concerts in Sydney and Brisbane throughout the 1950s. Martin Long, Sydney Reviews "Gloria Foley – Mozart Society," *The Australian Musical News* 44 (October 1953): 19; John Ellis, Brisbane Music "Gloria Foley and Jiří Svoboda," *The Australian Musical News* 46 (July 1955): 31.

²⁸ Dvořák – Quartet F major op. 96, Suk – Meditation on an Old Bohemian Chorale–Saint Wenceslas, Palovsky – Sonata for Violin and Piano, and Benda trio for Two Violins and Clavicembalo. "Concert Reviews," *Canon* 7/7 (February 1954): 278.

²⁹ Rumanian immigrant Dr Steven Kinston was responsible for persuading the parent body of Musica Viva to consider including Brisbane in its circuit of concerts given by visiting groups.

as the Smetana,³⁰ Borodin³¹ and Russian Quartets,³² Musica Viva Queensland became a full member of the principal organization in 1962.³³ The Brisbane Trio performed traditional programmes, and the Musica da Camera String Quartet³⁴ performed relatively frequently. In 1957, this quartet presented a series of six concerts, including a concert for Musica Viva. There was no Australian content in their programmes.³⁵ In 1958, a second local group, the Chamber Music Players³⁶ was founded by violinist Gloria Foley. The Gloria Foley Trio³⁷ a group within The Chamber Music Players gave series of concerts, and premiered a Sextet by Czech composer Karl Schiske,³⁸ and a work by Georg Tintner, *Fugal Moods* for String Trio.³⁹

By 1961, The Chamber Music Players had adopted the name Musica da Camera, and comprised Gloria Foley, John Curro, Jiří Svoboda and occasional augmenting players.⁴⁰ In

³⁰ The Smetana Quartet visited in 1957. Ernest Briggs, "Music in Brisbane," *Canon* 11/5 (December 1957): 147.

³¹ The Borodin Quartet visited Australia in 1958.

³² The Russian Quartet visited Australia in 1965.

³³ Chapple, Penelope, "Viva la Musica, A History of Musica Viva Australia 1945-2000," 32-3.

³⁴ This group was founded by Leonard Dommett in 1954 with Ena Wooderson, Tom Mullins and Anthony Sorgato. E. B., "Concert Reviews, Brisbane," *Canon* 8/1 (August 1954): 39. The complement of the quartet remained stable until the end of 1958. Programmes perused show that their repertoire was the standard classical, some romantic items, and an occasional work by Debussy were included.

³⁵ Concert programme collection, Queensland State Archives, Musica Viva archives, Sydney.

³⁶ Concert programmes dated 24 October 1957, 16 September 1957, Rex Hobcroft's papers, MS 8019, NLA, Canberra.

³⁷ Gloria Foley, John Curro and Jiří Svoboda.

³⁸ The trio was accompanied by Jean Reif (piano), Rodney Jacobson (clarinet) and Vilém Simek (second violin). John Villaume, "Reviews, Brisbane," *Canon* 14/10, 11, 12 (May/June/July 1961): 183.

³⁹ Georg Tintner (1917-99) was born in Vienna, studied conducting and worked in the Vienna *Volksoper* before moving to New Zealand. In 1954 he relocated to Australia, and was a leading conductor of opera and ballet. He moved to Canada in 1987. The date of this composition cannot be verified, and Tintner's output remains unpublished.

⁴⁰ The group played six concerts in 1961, and held a prominent place in Brisbane's music scene. In 1962 it was known as the Musica da Camera Trio.

that year they gave six concerts including a recital in which Foley and Svoboda performed a contemporary Czech work.⁴¹ Musica da Camera was the only resident chamber group in Brisbane in the late 1950s, and early 1960s when Sedivka arrived. Naturally, it held on to a monopoly of performing chamber music, and provided an opportunity for budding musicians to play chamber music.⁴² Its leader, Gloria Foley was socially prominent in Brisbane, and had anticipated that Sedivka would join the group's ranks as a willing performer. She was very much mistaken, however, as Sedivka had no intention of joining someone else's group.⁴³

Musica da Camera invited Sedivka's English students – John Knight violin, Elizabeth Morgan viola, and 'cellist Cordula Distler – to join the group, and occasionally they performed works by lesser-known Australian composers.⁴⁴

As far as orchestral music was concerned, the Queensland State and Municipal Orchestra (so named in 1924) emerged from the Sampson Orchestra that had comprised mainly casual players. The orchestra received financial support from the City Council and the State Government.⁴⁵ In 1936, an eighteen-piece ABC studio orchestra existed, and in 1946, application was made to establish a full-time orchestra rather than maintain the existing

⁴¹ Sonata by Jaroslava Doubrová written in 1941 was given its Australian premiere in 1959 in Sydney. John Ellis, Brisbane Music "Gloria Foley and Jiří Svoboda," *The Australian Musical News* 46 (July 1955): 31.

⁴² On 27 June 1962 it held a concert, and the group comprised John Curro, Gloria Foley and Jiří Svoboda.

⁴³ Jan Sedivka, interview by author, 10 November 2003.

⁴⁴ A concert on 19 October 1962 included Anna Mahoney's String Quartet and Lloyd Vick's *Scherzo* from his String Quartet.

⁴⁵ Buttrose, *Playing for Australia: A Story about ABC Orchestras and Music in Australia* (Sydney: ABC and MacMillan, 1982), 28-9.

loosely formed forty-five-piece Brisbane Symphony Orchestra. On 26 March 1947, the first concert by the Queensland Symphony Orchestra was presented in Brisbane's City Hall.⁴⁶

Czech-born musician Rudolf Pekarek was the orchestra's chief conductor from 1954-1967. Under Pekarek's leadership, the orchestra premiered works by Mahler and Bruckner. Czech repertoire was explored and works by Dvořák, Feld, Fibich and Suk previously unknown to Brisbane's concert-goers were introduced. A handful of Australian orchestral works were also presented, but nothing solely for strings.⁴⁷

Brisbane could hardly replicate London's vibrant musical life, but Sedivka wanted a change, a challenge, and the new environment seemed ideal as he described in his letter to Karel Janovicky:

... This is a fascinating country with magnificent scenery, lovely climate and friendly people. As far as music is concerned, it is, of course, as yet rather small, although Brisbane boasts of a symphony orchestra and small Chamber Music groups. The orchestra is possible, but weak in strings (numbers and quality), woodwind is very good indeed, brass good. Outside Brisbane there is hardly any music at all but I think this will develop eventually as the musical education has only just begun. The Conservatorium is also very small for the time being but then the rate of development here (both industrial, economic etc.) shows far greater speed than in Europe. We have several good pianists on the staff particularly a young Russian

⁴⁶ Charles Moses, "The Story of the A.B.C.'s Symphony Orchestras," *ABC Subscription Concerts, Twenty First Anniversary Series 1936-1957* (Australian Broadcasting Commission, 1957), 21-2.

⁴⁷ Colin Brumby's *Mediterranean Suite* for String Orchestra (1956) received its premiere performance in 1958 with the Queensland Symphony Orchestra and Rudolf Pekarek conducting.

Larry Sitsky⁴⁸ who is a pupil of Egon Petri and also a composer ... There is, of course, Mr. Pekarek, Šimek, a Slovak violinist member of the ABC Orchestra, Jiří Svoboda, architect and a good cellist, whose wife (Australian) studied in Prague and speaks Czech. They together run a Chamber Ensemble, *Musica da Camera*, about the best of its kind in Brisbane, Mr Vystrčil, hodinář [watch repairer] and a viola player, who also makes violins. His 2 sons also play and the other Czechs are all on various Committees connected with music. My students are a mixed bag – small bag for the time being, but I have a few local professionals and some coaching which helps. As you know, several people from London are coming over to join me here and to start string teaching in Brisbane schools. There might be more coming later as the Scheme develops, I have not done any playing yet but have some plans for the next season, here starting in March. Have you got a String Trio of a playable kind? The Svobodas are slowly introducing contemporary music into their programmes ...

Jan.⁴⁹

There had been some instrument teaching in schools,⁵⁰ but the advent of Sedivka's English imports, the seven students who followed him to Australia, and the new teaching scheme, buoyed the local scene. As early as November 1954, applications from music teachers interested in teaching at the new School of Music (Conservatorium) were received by the Music Department at the University of Queensland.⁵¹ In 1962, the Director-General of Education, Dr. H. G. Watkin approved a plan in which violin and 'cello tuition in State

⁴⁸ Larry Sitsky (1934-) was born in China of Russian parents. He arrived in Australia in 1951, studied piano at the New South Wales State Conservatorium, and then with Egon Petri from 1959-61 in San Francisco. Sitsky's relationship with Sedivka is dealt with in a later section of this thesis.

⁴⁹ Jan Sedivka to Karel Janovicky, private correspondence dated 7 October 1961, courtesy of Karel Janovicky.

⁵⁰ In the 1870s the Board of Primary Education secured some musical instruments in its schools, and at the end of that decade, instrumental teaching was abolished. Covell, 280. Music was neither regarded as a serious study nor as a discipline that could influence the development of a child's intelligence.

⁵¹ Correspondence from Hugh Brandon dated 25 November 1954 to the Director of Education, Watkin. Queensland State Archives, Runcorn, Qld.

Primary schools was established. Conservatorium director Basil Jones and Jan Sedivka were responsible for supervising the programme. The students who followed Sedivka to Brisbane, and who would participate in the teaching programme included Anthony Allan, Ivan Lazaroff, Dennis Cripps, Christina Olding, Elizabeth Morgan, and Sela Trau's 'cello student, Cordula Distler. Sedivka's and the English students' arrival received positive and extended press coverage. Sedivka also made known his intention to form a chamber-music orchestra:

The Director [Basil Jones] has also formulated far-reaching plans aimed to extend the influence of the Conservatorium, and to meet in some measure the urgent need for the training of string players in Australia ... The importance of this [teaching] plan cannot be too strongly stressed, for not only will it provide a source of string players for the Conservatorium, and develop a love of chamber music in the schools and home, but will eventually provide a means of employment for string players graduating from the Conservatorium.

A number of teachers of stringed instruments were imported from London to conduct the string classes in the schools. As a consequence, there is now in Brisbane a nucleus of fine players not attached to the ABC.

One cannot help but sense the spirit of enthusiasm and vitality that pervades the Queensland Conservatorium, and this, together with several other plans that the director has in mind, will further enhance the reputation of this institution with its progressive and modern outlook in methods of instruction.⁵²

The first year of the scheme, according to Basil Jones, was restricted to Brisbane. Eight hundred children from seventy-three schools had enrolled for tuition in violin and cello. Initially, there were eight teachers of whom six were Sedivka's students from England who

⁵² Colin Brumby, "Queensland Conservatorium Rapidly Expands Under New Director," *Music and Dance* (September 1962): 16.

had studied with him at Trinity College, and it was also stated that some would continue tuition with him in Brisbane.⁵³

Until Jan Sedivka came to Australia, there had been teachers who had received European training, but none of sufficient international standing who could attract talent from overseas. Sedivka not only brought the European tradition with him, but his capacity as a teacher, and the twenty years' performing experience he had gained in England. Sedivka says of his move to Queensland:

It was a bombshell that we came when normally musicians went to England or Europe to study and gain recognition. Not only that, six students followed me to Brisbane. They followed in order to continue their studies and undertake professional work. For the first time, young players from overseas came to Australia. Gifted musicians were previously exported, in spite of several fine string teachers working privately or in institutions.⁵⁴

The following article written in 1959 highlights the difficulties faced by Australian musicians:

One of the problems Australia has to face is the loss of some of her finest talent to other countries. Whilst no one can deny that gifted young Australian musicians should go abroad to gain further experience, it is highly desirable that as many as possible should return to enrich and develop this country's musical life. They are needed here and now in their homeland to compose, perform and teach. There is

⁵³Staff reporter, "String music in schools ... how teachers got jobs", *Courier-Mail*, 14 February 1962, 2.

⁵⁴ Jan Sedivka, interview by author, Hobart, 10 November 2003.

reason to expect that as opportunities grow more of them will come back and bring to Australia the benefits of their experience overseas.⁵⁵

Sedivka reversed the trend by importing young musicians, and it was hoped that a musical transformation would take place in Queensland, and that the threat of any shortage of violinists and 'cellists in the Queensland Symphony Orchestra would also be addressed.⁵⁶

Two other students followed Sedivka to Australia in 1962, approximately one year after the first group. Christina Olding, and John Knight⁵⁷ who had studied with Sedivka from the age of fourteen was the recipient of *The Telegraph* first-ever overseas scholarship in 1962. The scholarship enabled him to study violin with Sedivka in Brisbane for two years.⁵⁸

Sedivka's first Queensland-born conservatorium students were Pamela Bryce, Jan Conoplia and Kerry Smith. He also attracted a number of private students – Lyndal Edmiston,⁵⁹ whom he had met through members of Musica da Camera, and John Curro,⁶⁰ who regarded himself an amateur violinist. Sedivka was pleasantly surprised by the high level of his private students' playing, and within a short time the musical slate that he supposed

⁵⁵ George Loughlin, "Melbourne University Conservatorium of Music," *Canon* 13/3 (October 1959): 57-9.

⁵⁶ *Mercury*, North Mackay 15 June 1961, personal papers Jan Sedivka. No other newspaper details available.

⁵⁷ Knight was born in 1940 and was a talented violinist who received a Queensland Conservatorium scholarship.

⁵⁸ "Music Scholarship Won by Violinist", *Telegraph* (Brisbane), 27 February 1962.

⁵⁹ Edmiston studied violin at the New South Wales State Conservatorium from 1952-4 with Haydn Beck and Phyllis McDonald. She received a scholarship to study at the Royal Academy in London with Frederick Grinke from 1955-6, and also studied with Rudolf Koeckert in Germany during 1956-7, and returned to Queensland in 1959 and was a member of the Queensland Symphony Orchestra.

⁶⁰ John Curro had studied violin in Italy with Remy Principe, and in Austria with Wilibald Schweyda. In 1966, Curro established the Queensland Youth Orchestra.

blank had become the nucleus of a String School, and soon gained a considerable reputation.⁶¹ In 1961 at the Queensland Conservatorium, Sedivka had two principal study students; in 1962 four and in 1963 and 1965 three respectively. As second study he had one student in 1963, two in 1964 and 1965.⁶² He also taught his private students at the conservatorium.

Kerry Smith had been learning with Sedivka since late 1961.⁶³ In 1962 at the Albert Hall in Brisbane, Smith played *Nigun* (1923) by Ernest Bloch and Suk's *Burlesca* (1900). It is not known whether these compositions had been previously performed in Australia, but evidently Sedivka was already introducing some contemporary music to his students. His impact as a teacher was soon realised because in 1963, Smith was a State finalist,⁶⁴ and the first Queenslander to win her section in the ABC Concerto & Vocal Competition.⁶⁵ In November 1965, Smith won a Churchill Grant for £1,740 enabling her to attend the Royal Manchester College of Music.⁶⁶

⁶¹ Jan Sedivka, interview with author, 10 November 2003.

⁶² Information provided by the University of Queensland.

⁶³ "Violin 'first' for Kerry, 18", *Courier-Mail* (Brisbane), 1 July 1963, 6.

⁶⁴ "Four girls will be in music finals" in *The Telegraph*, 16 May 1963.

⁶⁵ Smith won the nation-wide competition on 29 June 1963. Beryl Sedivka's Diary 1965, personal papers Beryl Sedivka. She gave a recital of works by Bach and Franck in 1964, and in early 1965 won an AMEB Scholarship of £800 that enabled her to study overseas.

⁶⁶ "Six Queenslanders to get Churchill Grants", *The Courier-Mail* (Brisbane), 29 November 1965, 1. In 1967 Gyorgy Pauk submitted a report to the Music Advisory Board on Smith's progress at the College, and stated that her progress was excellent, and her future as a leading Australian violinist assured. Pauk supported further assistance for Smith from the Churchill Memorial Trust. University of Tasmania records AD 989/2, letter dated 11 July 1967. Smith played in several concerts with the Queensland Symphony Orchestra. Dr. W. Lovelock, "Orchestra Set High Standard," *Courier-Mail*, 18 November 1974, and concert programmes, Patrick Thomas, MS 8341, NLA, Canberra.

Sedivka's skill as a teacher was further confirmed by Pamela Bryce's success.⁶⁷ On 22 May 1964, she played the first and second movements of Dvořák's Violin Concerto, op. 53, and in the same concert, John Knight performed the first movement of Mendelssohn's Violin Concerto in E minor op. 64 with the Queensland Symphony Orchestra. The concert was a Youth Concert for the State Finalists in the Annual Concerto and Vocal Competitions.⁶⁸ On 5 June 1965 the State Finalists played with the same orchestra. The State winner, Pamela Bryce won the Commonwealth Finals of the ABC Concerto and Vocal Competition. It was Sedivka's second success in the same number of years.

John Knight gave the premiere performance of Larry Sitsky's Sonatina for Unaccompanied Violin op. 1 (1959) at the Annual Diploma Presentation Concert in 1962.⁶⁹ Knight was also a member of the Queensland Symphony Orchestra for two years, and assisted Sedivka at the conservatorium.

Sedivka's role as the lecturer of chamber music proved more problematic than his other teaching commitments. 'The whole music scene shifted because of Jan Sedivka's calibre in such a relatively small place, and that obviously produced friction, and a certain

⁶⁷ Pamela Bryce received the University of Queensland Music Scholarship in 1961 for four years' study. She won the Concerto Competition finals on 5 June 1965, and subsequently performed with the Sydney Symphony Orchestra. She received a Churchill Scholarship in 1968 to complete post-graduate study at Trinity College, spent one year in Brussels then studied in London. She was a finalist in the Australian Musical Association Annual Music Competition in London in 1970. Programme notes Concert of Finalists Australian Musical Association, London, 28 May 1970, AMS MS 7996, NLA, Canberra.

⁶⁸ Concert programme dated 22 May 1964, personal papers, Jan Sedivka.

⁶⁹ Programme personal papers, Jan Sedivka, John Knight performed the work in a concert for Musica da Camera in the same year.

amount of resentment and jealousy.⁷⁰ Some members of the established music scene were peeved that a stranger had encroached on the domain of the small group that previously controlled chamber music in Brisbane, and others queried the methods of his teaching that were having such positive results. Sedivka had become the focus of music attention and this caused umbrage. Rumours began – he was thought to have communist sympathies, although he came from an anti-communist background.⁷¹ There were social repercussions from the philosophies of Gurdjieff and Ouspensky⁷² that he practised, albeit privately, and that were viewed as controversial. Sedivka was oblivious to the insinuations, and to the ructions he was accused of creating.⁷³

Sedivka's years in Brisbane were plagued with disquiet, innuendo, false accusations and personal tragedy.⁷⁴ Sedivka had no intention of being 'manipulated by local, average musicians,'⁷⁵ who also laid claim to social status. There was considerable friction that led to serious allegations being levelled against Sedivka, and a police inquiry followed. The inquiry was based on anonymous reports of Sedivka's suspected anti-Catholic sentiment. Prominent Catholics in the community, including those in music circles, were fearful of the implied or perceived political and religious influence from this enigmatic foreigner. A damning newspaper article⁷⁶ was the culmination of unfounded accusations.⁷⁷

⁷⁰ Ivan Lazaroff, interview by author, Bicheno, 29 February 2004.

⁷¹ Jan Sedivka, interview by author, 10 November 2003.

⁷² George Ivanovitch Gurdjieff (c1866-1949), Russian philosopher. Piotr Demianovich Ouspensky (1878-1947), Russian mathematician, author and journalist, pupil of Gurdjieff.

⁷³ Jan Sedivka, interview by author, Hobart, 10 November 2003.

⁷⁴ Sela Trau's sister Lotte committed suicide at the Sedivkas' home in Brisbane in 1965.

⁷⁵ Jan Sedivka, interview by author, Hobart, 10 November 2003.

⁷⁶ Morrisby, *Up is Down A Life of Violinist Jan Sedivka*, 115.

⁷⁷ Jan Sedivka, interview by author, Hobart, 10 November 2003.

Sedivka started a small chamber ensemble called *Polycordia* in 1962,⁷⁸ but it only lasted a short time, and gave no public concerts. *Polycordia* comprised Sedivka, Gloria Foley and John Curro – violins, Beryl Sedivka played viola, Jiří Svoboda and Sela Trau – violoncellos. Sedivka led a string quartet with violinist Lyndal Edmiston, Sela Trau's sister Lotte Trau, viola, and Sela Trau, 'cello, a group that practised at Sedivka's home, and never appeared in public.

The Conservatorium String Orchestra⁷⁹ conducted by Sedivka participated in the Beach Festival at the Hamilton Methodist Church.⁸⁰ They played in a Civic Concert at Brisbane's City Hall on 9 July 1965,⁸¹ and on 27 September 1965 gave a performance of Peter Sculthorpe's *Irkanda IV* (1961) for solo Violin, Percussion and Strings.⁸² Sedivka conducted both concerts. Dr Lovelock, music critic for the *Brisbane Courier-Mail* commented that, 'Irkanda IV was "way out" and effective, despite its unrelieved gloom. A better performance would have made it more convincing.'⁸³ Lovelock regarded some

⁷⁸ The formation of this chamber ensemble was announced in *Music and Dance* (September 1961): 16.

⁷⁹ Among the performers were the following violinists: Kerry Smith, Pamela Bryce, Jan Conoplia, Coralie Leyland, Lois Westcott, John Knight, violists Keith Crellin, Elizabeth Morgan, Beryl Sedivka. All of these players have enjoyed prominent careers in music. The orchestra rehearsed a symphony by Gluck in March 1965, but no record can be found of a public performance. In August of the same year the orchestra rehearsed Beethoven's Symphony No. 1. Beryl Sedivka's Diary 1965, personal papers Beryl Sedivka.

⁸⁰ "Concert was of interest", newspaper and date unknown, Jan Sedivka personal papers. The programme items were J. S. Bach's Double Violin Concerto in which Kerry Smith and Pamela Bryce were soloists, and Christian Bach's Piano Concerto in Eb. Beryl Sedivka's Diary 1965.

⁸¹ Pamela Bryce played Sarasate's *Tarantelle*. Beryl Sedivka's Diary 1965.

⁸² The first performance of *Irkanda IV* was on 5 August 1961 in Melbourne.

⁸³ Dr William Lovelock, "Big variation in concert's quality," *Courier-Mail* (Brisbane), 28 September 1965 quoted in Hayes, *Peter Sculthorpe: A Bio-Bibliography*, 161.

contemporary music as ‘utterly sordid and depressing,’⁸⁴ so his comments about Sculthorpe’s work are not surprising.

Sedivka’s public performances in Brisbane were almost non-existent. Queensland’s first music supervisor, Allen McCristal, who later became director of the Australian Broadcasting Commission in Brisbane,⁸⁵ said to Sedivka, ‘Do not accept any old engagement as the ABC will prepare some “proper” broadcasts.’ That rather peculiar offer never eventuated.⁸⁶

Sedivka neither played publicly as a soloist with the Queensland Symphony Orchestra, nor gave public recitals, and he performed only once during his tenure at the Conservatorium, in a staff concert on 4 September 1963.⁸⁷ He played Janáček’s Sonata with Larry Sitsky, and this may have been the premiere performance of this work in Australia. There were other concerts in Queensland with Sitsky – in Toowoomba on 11 April 1964, when Sedivka, Sela Trau and Sitsky played Dvořák’s *Dumky* Trio op. 90. In 1965, the same artists performed again for the Toowoomba Chamber Music Society, Sedivka and Sitsky played Busoni’s Violin Sonata, and the trio performed Beethoven’s Trio in C minor.⁸⁸ Sedivka’s only appearance with the Queensland Symphony Orchestra was in a radio broadcast of Kabalevsky’s Violin Concerto (in October 1965). An undated concert programme detailing a recital of Italian music given by the Queensland Conservatorium

⁸⁴ “Music Chief Hits at Discord Trend – ‘Peter Grimes’ as One Example,” *The Australian Musical News* 49 (October 1958): 13, from *Courier-Mail* (Brisbane), 16 July 1958.

⁸⁵ Barbara Hebden, “40 Years of Music,” *Sunday Mail* (Brisbane), 15 March 1987, 10.

⁸⁶ Jan Sedivka, interview by author, 10 November 2003.

⁸⁷ Concert programme, Jan Sedivka, personal papers.

⁸⁸ The programme included the transcription of Bach’s Organ Prelude and Fugue in D major by Busoni played by Larry Sitsky, and Martinů’s Six Pastorales for Cello and Piano.

featured Cordula Distler and Beryl Sedivka playing Pizzetti's⁸⁹ *Tre Canti* (1924) for 'Cello and Piano. John Knight, John Curro, Elizabeth Morgan and Cordula Distler presented String Quartet No. 5 (1945) by Francesco Malipiero⁹⁰ in the same concert.⁹¹

Sedivka and Sitsky had adjoining rooms in the conservatorium, and their meeting was momentous for both musicians. They shared similar European backgrounds; there was an immediate intellectual compatibility, and a love of philosophy, literature, science and mysticism; they enjoyed a wickedly dry humour that was both serious and funny; their performing together gave Sitsky an insight into the way Sedivka played, and this would inspire and influence the way the composer wrote his violin concertos, the earliest dating from 1969-71.

As regards the performance of Australian contemporary music in Brisbane, the Guild of Australian Composers Queensland was formed in 1940,⁹² and held some performances of Australian compositions at the Brisbane Music Club, and for the Musical Association of Queensland.⁹³ However, in the early 1960s, there was little contemporary music being

⁸⁹ Ildebrando Pizzetti (1880-1968), Italian composer

⁹⁰ Gian Francesco Malipiero (1882-1973), Italian composer.

⁹¹ Larry Sitsky Papers, MS 5630 Folder 427, NLA, Canberra.

⁹² Percy Brier, "The Queensland Guild of Australian Composers," *Canon* 11/7 (February 1958): 20-1.

⁹³ In June 1943 String Quartets by Muriel King and Fanny Turbayne plus 'cello solos by Hilda Woolmer were performed. On 16 September 1948 *Celtic Suite* for 'cello and piano by Will Donald (?-1946) was played. Other works presented by this society included "cello solos by Myra Atlas Evans; violin solos by H. Scott McCallum; Sonata for Violin and Piano by R. Dalley-Scarlett; violin works by Louis Lavater. In 1954 a concert of Australian works was held, and at the Guild's 21st Annual Recital only one violin was featured, *Romance* by Linda Bowman. Margaret Pack was accompanied by pianist Rees Morgan. Guild of Australian Composers Queensland, concert programme Rex Hobcroft Papers, MS 8019, NLA, Canberra.

performed in Brisbane,⁹⁴ and the overall interest in European and Australian contemporary composition was limited. Sedivka stated that as far as he was concerned, 'London set the scene for Brisbane'. He introduced a small number of contemporary compositions through his colleagues and/or students, as mentioned, but because of the limited time he spent in Brisbane, the opportunity to transfer his experience and knowledge of the contemporary repertoire to the concert stage in that city.

In August 1965 at the Festival of Contemporary Opera held in Hobart, Larry Sitsky informed Conservatorium Director Rex Hobcroft of the unhappy time Sedivka was having in Brisbane. Rex Hobcroft offered Sedivka, his wife Beryl and Sela Trau full-time positions to teach in the newly-established conservatorium in Tasmania. They accepted and, like Sitsky, left Brisbane in 1965.⁹⁵

⁹⁴ Larry Sitsky was involved with the ISCM chapter in Queensland. Sitsky and John Curro performed Bloch's First Violin Sonata (1920) in 1962.

⁹⁵ Jan Sedivka, interview by author, Hobart, 10 November 2003.

(2) TASMANIA

Jan Sedivka arrived in Tasmania in early 1966, and until his enforced retirement in 1982, was a vital force in Australian string music. He continued playing until the mid 1990s, and in 2008, aged 90, still holds the position of Master Musician-in-residence at the Tasmanian Conservatorium.

(i) The Tasmanian Conservatorium of Music

Throughout the 1950s, teaching music in schools was supported by the Tasmanian State Education Department, but up to 1961 only one student teacher per year was sent to the Melbourne Conservatorium to complete a music-teaching course. Private music teachers or performing musicians who instructed school music classes was the only alternative form of music tuition.¹ In 1957, the local Orchestral Association renewed its request for a School of Music, but the University Council of Enquiry dragged its feet, nothing definitive resulted,² and matters were protracted until 1960, when the Registrar of the University of Tasmania visited various mainland conservatoriums. His ensuing report resulted in an advertisement for a full-time lecturer in music at the university, and the appointment of Rex Hobcroft in late 1961³ who was also attached to the Faculty of Education.⁴

¹ Luckman, J. *Notes on Events Leading to the Establishment of a Conservatorium of Music in Tasmania*, Hobart, 1980, 5.

² Ibid.

³ Luckman, J., *Notes on Events Leading to the Establishment of a Conservatorium of Music in Tasmania* 1-7.

⁴ Rex Hobcroft, "Notes re: Tasmanian Conservatorium of Music," to Lyndal Edmiston, April 1990. Courtesy private papers Lyndal Edmiston.

A more concerted push to establish a conservatorium in Hobart had begun in the 1960s. Helen George, then president of the newly established Tasmanian Music Teachers' Association, pleaded for the establishment of a conservatorium,⁵ a request aimed at the University of Tasmania and the State Government.⁶ Dr Clive Douglas, who conducted the Tasmanian Symphony Orchestra in the early 1960s, reiterated the need for a conservatorium.⁷

Music lecturer Rex Hobcroft started a number of activities in 1962, for example the Tasmanian University Orchestra, lunch-hour and evening concerts, and, in 1963, the first Australian Composers' Seminar took place in Hobart.⁸ When the Hobart High School was changed to a Matriculation College and the music facilities became available, 1964 saw the setting up of a conservatorium named the Tasmanian School of Music on its premises.⁹

The Tasmanian School of Music was funded by the State Education authority. There were seven full-time students and a minimal number of staff – Rex Hobcroft was the founding Director, Leon La Gruta taught violin, and Cecil Trowbridge, singing. Barrie de Jersey and Graeme Buchanan were appointed during the ensuing two years.¹⁰

⁵ The requests to establish a conservatorium began in the 1930s.

⁶ Helen George, "Tasmania: Need for Music Conservatorium," *Music and Dance* (July 1960): 16.

⁷ Pleiades, "Music and Drama" *The Mercury*, 10 July 1962, 14.

⁸ This seminar, 17-24 April 1963, was organised with the support and cooperation of Kenneth Brooks who was the Director of Adult Education at the time.

⁹ The School of Music opened on 17 February 1964.

¹⁰ Lyndal Edmiston and Leon Stemler, 'Tasmanian Conservatorium of Music Beginning the Journey,' private publication (Hobart), 1990, 3.

In January 1965, the name of the School was changed, and the inauguration of the Tasmanian Conservatorium of Music took place on 13 March 1965.¹¹ The Conservatorium was relocated, and moved to rooms beneath the Faculty of Education on the university campus. Hobcroft had a study-cum office, a tiny room for the secretary and three other small rooms that the staff interchanged as teaching demands required.¹² The Conservatorium was administered by the Education Department, and the University agreed to allow students access to its facilities and Music Courses. Rex Hobcroft was named its Honorary Director.¹³ The Handbook of 1966 indicates that courses leading to a Diploma of Music and Diploma of School Music were offered.¹⁴ In July 1969, the Conservatorium was incorporated into the Tasmanian College of Advanced Education and relocated to the campus at Mt Nelson.¹⁵ It maintained occupancy of a house in View Street,¹⁶ Sandy Bay, as space at the college was limited. In 1981 the Tasmanian Conservatorium became part of the University of Tasmania, but remained at the Mt Nelson campus until 1993.

Rex Hobcroft was made aware of the difficulties Jan Sedivka had encountered in Brisbane through Larry Sitsky¹⁷ when Sitsky attended the Festival of Contemporary Opera

¹¹ Addresses were given by Rex Hobcroft, the University's Vice-Chancellor Prof Isles and the Minister for Education, W. A. Neilson. The late Barrie de Jersey played the *Scherzo* and *Ricercar* from his Sonata for Pianoforte, and students performed. Programme held in Tasmaniana, State Library of Tasmania. Rex Hobcroft, "Notes re: Tasmanian Conservatorium of Music," to Lyndal Edmiston, April 1990. Courtesy private papers Lyndal Edmiston.

¹² Jan Sedivka, interview by author, Hobart, 10 March 2005.

¹³ The conservatorium remained under the auspices of the Education Department until 1969.

¹⁴ 1966 Handbook in Tasmaniana, State Library of Tasmania.

¹⁵ The conservatorium was part of the College of Advanced Education until 1980.

¹⁶ The View Street premises were vacated in mid-1979.

¹⁷ Sitsky had resigned from his position at the Queensland Conservatorium, and was employed as Head of Piano Studies at the Canberra School of Music. Larry Sitsky, interview by author, Hobart, 19 October 2004.

and Music in Hobart in August 1965. On 27 October 1965, Hobcroft wrote to the Director of Education regarding the possibility of appointing Sedivka:

Mr Sedivka is a violin teacher of international standing, and is regarded as the finest violin teacher in Australia. Within the last year three violinists of international celebrity status¹⁸ have specially sought lessons from Mr. Sedivka during their Australian tours.

I would most strongly recommend the appointment of Mr. Sedivka to the staff of the Tasmanian Conservatorium at the top of the Conservatorium salary range. It was my pleasure to be associated with this outstanding musician whilst on the staff of the Queensland Conservatorium ...¹⁹

Sedivka was notified of the appointment on 7 December 1965,²⁰ and was duly appointed Head of Violin Studies and Chamber Music. Trau taught 'cello, and Beryl Sedivka, piano, on part-time contracts.²¹

Sedivka wrote to Larry Sitsky in May 1966:

Hobart is delightful musically as well as in every other respect. I must say again how grateful I am for all your help in relation to this job. There are as yet very few violin students ... You probably know that I have already done quite a bit of playing with Rex and in a trio combination with Giszu [Sela Trau] and Beryl ... The

¹⁸ Uto Ughi was one of these visiting violinists. He is an Italian international concert soloist who toured for the ABC in 1964. He had lessons from Sedivka in January 1965. Courtesy personal papers Beryl Sedivka (1965 diary).

¹⁹ Rex Hobcroft to Director of Education, 27 October 1965.

²⁰ Rex Hobcroft, "Notes re: Tasmanian Conservatorium of Music," to Lyndal Edmiston, April 1990, private papers Lyndal Edmiston.

²¹ Jan Sedivka, interview by author, Hobart, 10 March 2005.

University Orchestra is rather fun – today we had our second concert. You would also know that the lunch-hour recitals at the Uni are full – all this, you will agree, is highly unusual for me!²²

Within two months of his arrival, Sedivka played recitals with Hobcroft in the lunch-hour concerts,²³ he established the Tasmanian Conservatorium Trio, and by April 1966, he was conducting the University String Orchestra.²⁴

Sedivka's first Tasmanian students in 1966 included Charles Bushby,²⁵ Grant Bewick, Gregor Lasch and Peter Costello. Christian Wojtowicz and Gwyn Roberts studied violoncello with Sela Trau. Grant Bewick, one of the violin students stated, 'I wondered whether Mr Sedivka knew what had hit him when he arrived, and we wondered what had hit us!'²⁶ Sedivka was neither daunted by the small number of students nor by the different standards of their playing. He introduced master-classes, open discussions about ensemble performing, and students were encouraged to investigate all aspects of playing. Sedivka felt he had the opportunity to establish a school of string playing in Tasmania. He was uncritical of local

²² Jan Sedivka, personal correspondence to Larry Sitsky dated 3 May 1966, Sitsky Papers MS 5630, folder 52, NLA, Canberra.

²³ The lunch-hour concerts were started by Rex Hobcroft.

²⁴ Sedivka was joined in this Trio by Beryl Sedivka and Sela Trau. The orchestra was founded by Leon La Gruta who was leader of the Tasmanian Symphony Orchestra at the time. It was augmented by local players.

²⁵ Bushby was a member of the 1970 Australian Youth Orchestra that toured Japan and South-East Asia.

²⁶ Elinor Morrisby, *Up is Down A Life of Violinist Jan Sedivka*, Lyrebird Press (Melbourne), 2008, 128.

teachers who had taught all three string instruments – violin, viola and 'cello, and he appreciated the difficulties of isolation the teachers had faced.²⁷

(ii) Lunch-hour recitals and string orchestra concerts

Rex Hobcroft began the lunch-hour series of concerts in 1962 in the Main Common Room of the Union Building at the University of Tasmania. The first concert on 23 March 1962 included the Australian premiere performance of Sculthorpe's Sonata for Viola and Percussion (1960).²⁸ Hobcroft was mindful of the need to support Australian music, and subsequent concerts in 1962 each contained one such work.²⁹ Between 1962 and 1965, there were at least seven lunch-hour concerts annually, and these were augmented by performances presented by the Tasmanian University Choral Society. Rex Hobcroft was also responsible for two important festivals/seminars.³⁰

The University String Orchestra³¹ gave regular concerts, the repertoire being determined by the number of instrumentalists available. Students had the opportunity to

²⁷ Jan Sedivka, interview by author, Hobart, 10 March 2005.

²⁸ The first performance was in July 1960 at the Attingham Park Summer School in Shropshire, England.

²⁹ 27 April – Sonata in One Movement by Dorian Le Gallienne; 11 May – the premiere of Quintet for Cor Anglais & String Quartet by Felix Gethen; 13 July – Henry Rosen and Daniel Koletz gave the premiere of the first movement of James Penberthy's Violoncello Concerto. This concert was advertised in *The Mercury*, 10 July 1962, 14; 10 August – first movement of Colin Brumby's Trio for Two Violins & Viola.

³⁰ 1962 – *St Nicolas* by Benjamin Britten, *Bedlam Hills* by James Penberthy; 1963 – Composers' Seminar; 1964 – Opera Festival/Seminar of contemporary Australian operas.

³¹ This orchestra began giving concerts in 1964. La Gruta auditioned twenty string players, but as the standard was not high, he enlisted the 'voluntary' services of two Tasmanian Orchestral players – Peter Devlichev and Gregory Ivanov. AE 264/2/52 M2/3/1/ Archives Office of Tasmania. The orchestra was led by Gregory Ivanoff [sic] at the time. Pleiades, "Music and Drama," *The Mercury*, 7 July 1964, 14.

perform as soloists, and the orchestra was made up of approximately twenty regular players, some students and some professional musicians.³² Sedivka conducted the orchestra from April 1966, when it also commenced giving lunchtime concerts at the University of Tasmania.³³ From the date of his appointment, Sedivka performed a predominantly classical duo repertoire with pianist Rex Hobcroft, The Tasmanian Conservatorium Trio was created,³⁴ and Jan and Beryl Sedivka gave their first duo recital on 18 June 1968. Lunch-hour concerts were held initially in the Arts Lecture Auditorium at the University of Tasmania, but expanded to include venues such as the Tasmanian State Library in Hobart,³⁵ Rosny College, the Tasmanian Museum and Art Gallery, and regional libraries.

To begin with, programmes were a mix of Baroque, Classical, and European works composed in the twentieth century. From 1966 to 1986, among the Australian compositions performed at these concerts³⁶ were Sculthorpe's *Irkanda IV*,³⁷ the premieres of de Jersey's *Three Dance Movements* (1957), and Don Kay's *Three Pieces* for String Orchestra (1969).³⁸

The Conservatorium concert repertoire and emphasis on strings was understandable, as Sedivka was in the process of establishing an elite school in Tasmania for string players. As student numbers grew, and the range of instruments studied widened, more challenging

³² Jan Sedivka, interview with author, Hobart, 10 March 2005.

³³ Programme notes.

³⁴ Jan Sedivka, Beryl Sedivka and Sela Trau. Their importance as a resident chamber group will be dealt with later in this chapter.

³⁵ The first lunch-hour concert in the State Library was on 18 June 1963.

³⁶ A complete list of concerts is provided in Appendix 10.

³⁷ The performance was first heard in Tasmania on 10 September 1968.

³⁸ Don Kay (1933-) was born in Tasmania, and after graduating from the Melbourne Conservatorium was a private student of Malcolm Williamson 1959-64. In 1967 he became the inaugural lecturer of Music Education and Composition, a position he held until 1993. He retired in January 1998.

works by Stravinsky, Shostakovich, Roussel, Bartók and Bloch were performed, as Appendix 10 indicates.

Sedivka's conducting experience in England enabled him to direct the University/Conservatorium String Orchestra with some success. His authority and effectiveness as a teacher, as well as the musical exposure he gave to his students, however, was influential in supplying the Tasmanian Symphony Orchestra with highly skilful and competent players who could play with technical sureness. One aspect of Sedivka's legacy is evident in the contribution of his students to the Tasmanian Symphony Orchestra's string section.³⁹

Prior to Sedivka's arrival in Hobart, the Tasmania University Music Society gave performances of some Australian works. It utilised the services of the Conservatorium staff, orchestra, and other interested university students who were reasonably competent musicians. Contemporary music was not ignored completely, as a performance of the first movement of James Penberthy's 'Cello Concerto took place on 13 July 1962,⁴⁰ and Peter Sculthorpe's 'Fifth Continent' (1963) commissioned by the ABC was played on 13 December 1964. The work had received its premiere in Hobart on 13 December 1963.⁴¹ During and by the end of the 1960s, Sedivka had performed and conducted contemporary English and European music.

³⁹ A list of Sedivka's most prominent students is in Appendix 18. The number of players who have at one time, or still play with the TSO, totals over twenty.

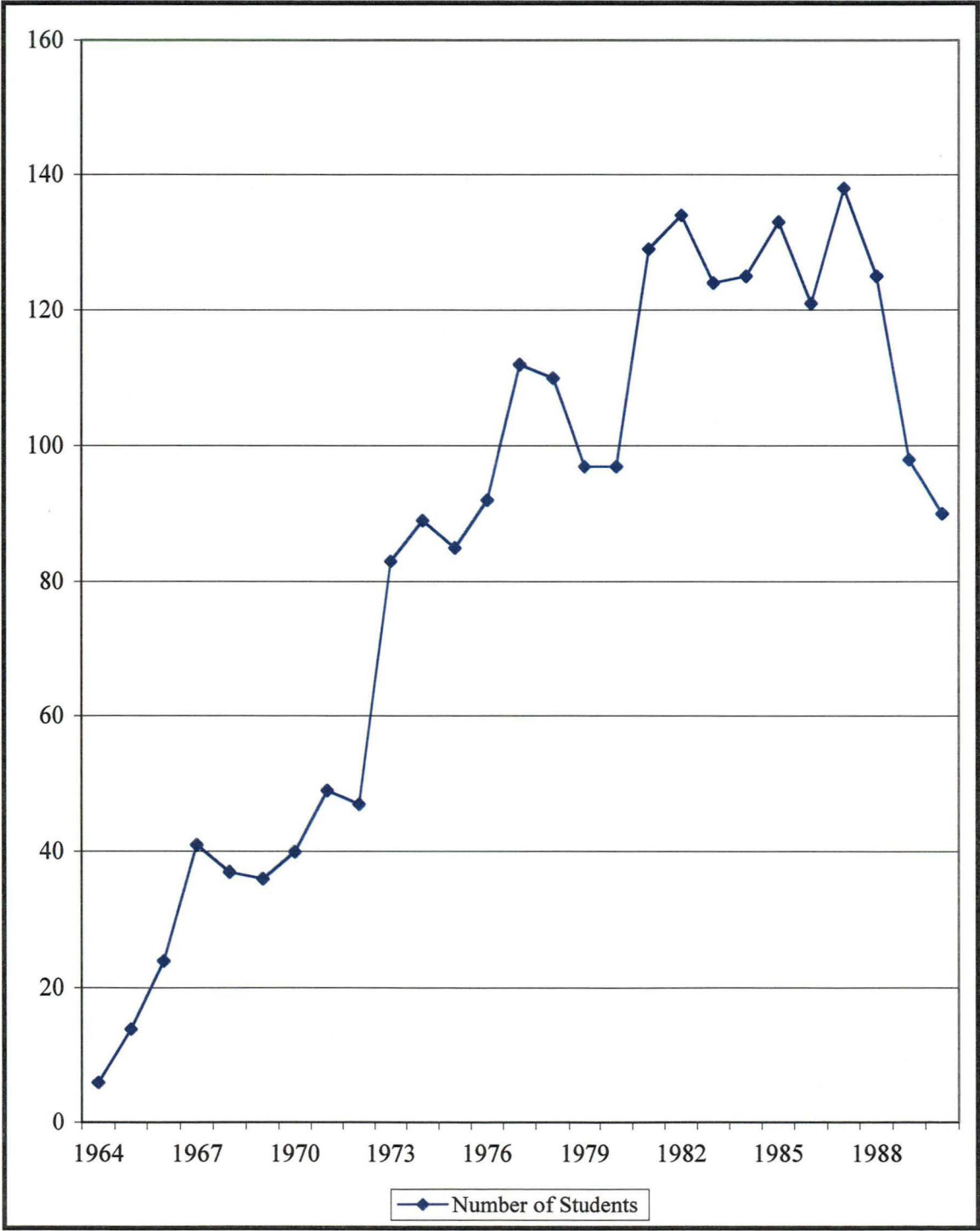
⁴⁰ Daniel Koletz piano and H. Rosen 'cello.

⁴¹ The first performance was a live-to-air broadcast on 10 December 1963 in Melbourne. The live premiere was at the ABC Hobart Summer Music Festival, and the Tasmanian Symphony Orchestra was conducted by Thomas Matthews.

The following graph gives an indication of student numbers from the Conservatorium's existence – 1964 until 1988. Sedivka's reputation as a teacher, and the school he developed in Hobart are reflected in student numbers. In 1970 the conservatorium had fifty-four students, seven of whom were from interstate.⁴² By 1982, this number had swelled to over one hundred students, with nineteen full-time lecturers, and twenty part-time tutors. The figures include full- and part-time students. Once Sedivka retired, the numbers declined.

⁴² Director's report dated 22 April 1971.

Figure 20. Conservatorium enrolments 1964-1990



In his Director's report of 22 April 1971, Rex Hobcroft stated that teachers performed in recitals, concerto and chamber music performances, examined music degree students, and adjudicated at eisteddfods nationwide. Sedivka's Tasmanian Conservatorium Trio gave a number of concerts throughout Tasmania, and he also directed the first String Summer School that boasted an enrolment of thirty-three students. Hobcroft expected the String Summer School to become an annual event considering its success.

In 1932 the ABC had taken control of the studio orchestra in Hobart,⁴³ and by 1936 an enlarged group with invited players from the Hobart Orchestral Society was broadcasting 'wholesome music'.⁴⁴ In 1939, the augmented orchestra was named the Hobart Symphony Orchestra, and in 1946 it became the Tasmanian Symphony Orchestra. In 1947, there were seventeen permanent members in the orchestra, and the following year that number was increased to twenty-four, and later twenty-six. For some years the orchestra was augmented by up to forty-seven players. Once Sedivka had consolidated his position at the Conservatorium, it was obvious that many of his students were capable of holding positions in the orchestra. A Tasmanian Symphony Orchestra concert programme dated 31 October 1975 shows a plethora of Sedivka's students as regular members of the orchestra, or augmenting players.⁴⁵

⁴³ The Hobart Orchestral Society orchestra was also in existence at that time, and gave four public concerts annually.

⁴⁴ Jessie Luckman, 'The Rise of the TSO,' *Tempi* 44 (October 2005): 1-2.

⁴⁵ Violinists – John Pokorny, Rosemary Kerr, Brian Grayling, Robert Macindoe, Patricia Rasmus, Sonia Hyland. Ivan Lazaroff, Margaret Genery, Margaret Connolly, Michael Esling; Violists – Trevor Jones, Simon Oswell, Phillip Taylor.

(iii) String Summer Schools

An innovative move instigated by Rex Hobcroft was the founding of the String Summer Schools, the first of which was held in January 1971, organised by the Tasmanian Conservatorium and the Director of the Adult Education Board, John Tydde. Jan Sedivka was the director and principal tutor of the Summer Schools, and was assisted by Sela Trau, Beryl Sedivka, Lyndal Edmiston⁴⁶ and John Curro among others.⁴⁷ The arts writer for a northern newspaper commented that:

They will come from all of the Eastern States. Some of them are accomplished players and members of the Melbourne, Sydney, Brisbane and Tasmanian orchestras. They come, drawn by the magnetic influence of Jan Sedivka, recognised as the finest violin teacher in Australia – probably one of the half-dozen best in the whole musical world. He is consulted regularly by Australian and overseas concert artists.⁴⁸

Enrolments had been received from New Zealand, America, and naturally from all mainland states.⁴⁹ There were initially thirty-two applications for the first school, and seventy in 1972, but during the late 1970s and early 1980s the number of attendees increased to more than one hundred. From the second Summer School in 1972, students were performing contemporary music, and played works by Henze, Hindemith,

⁴⁶ Lyndal Edmiston was a member of the Tasmanian Symphony Orchestra, the Tasmanian Chamber Players and lecturer in violin at the Tasmanian Conservatorium from 1972-98. She developed a course in String pedagogy and prepared the AMEB Series Grade 6 violin book, and was the principal administrator of the String Summer Schools.

⁴⁷ Other tutors included Elizabeth Morgan, Keith Crellin, Gwyn Roberts, Christian Wojtowicz, and members of the Rialannah and Petra String Quartets.

⁴⁸ Max Oldaker, "The Performing Arts," *The Examiner* (Launceston), 13 January 1971, 22.

⁴⁹ "US fame for music school," *The Mercury*, 17 December 1975.

Shostakovich, Stravinsky, Rorke, Turetzky among others.⁵⁰ Australian composers who were represented included Kay, Stankiewicz, Cugley, Brumby and Meale.⁵¹

Sedivka conducted the majority of the early String Summer School concerts, but later was assisted by interstate conductors, and the tutors. He used the Schools as a lure for students to transfer to the Tasmanian Conservatorium, and many were inspired to continue their studies with him, or begin post-graduate courses. A considerable number of these students now occupy prominent positions in Australian and international orchestras, or are members of professional chamber ensembles. Sedivka had the most talented string players at his disposal, and this led to his wish to form a number of string quartets.

The String Summer School of 1988 was the eighteenth and final school Sedivka directed. Although a nineteenth school was planned for 1989, then Director of the Tasmanian Conservatorium, David Cubbin, 'intervened in its planning, and the idea was abandoned.'⁵² Even though enrolments supported a 1989 Summer School, it seems that an intention prevailed to dismantle the successful School. The new director was unwilling to support the String Summer School in its planning, its financing, and its implementation.⁵³

⁵⁰ Others included Walton, Arnold, Rees, Tippett, Villa-Lobos, Vaughan Williams, Bartók, Janáček, Britten, Martinů, Rawsthorne, Martin, Ghedini, Kabalevsky and Turina.

⁵¹ A list of concerts presented at the String Summer Schools is detailed in Appendix 17.

⁵² Elinor Morrisby. *Up is Down A Life of Violinist Jan Sedivka*, 143.

⁵³ Jan Sedivka, interview by author, 17 March 2003.

(iv) Director of the Tasmanian Conservatorium 1972-82

Sedivka became Director of the Tasmanian Conservatorium of Music in 1972. In this position he not only exerted influence on the activities of the institution, but he continued performing and conducting, and from 1975-80 was a member of the Music Committee of the Australian Arts Council. It was in this latter role that his enormous contribution to the development and support of contemporary Australian string music began in earnest. Coupled with the success of the String Summer Schools, his increasing importance as a teacher, and the founding of two local string quartets, Sedivka arranged the commissioning of a considerable number of string works.

(v) Chamber Music in Tasmania, The Tasmanian Conservatorium Trio

Prior to Sedivka's arrival in Hobart there had been some local activity in chamber music performances. The Tasmanian String Quartet was formed in 1949, and its members were drawn from the Tasmanian Symphony Orchestra.⁵⁴ The Quartet's career however, was rather spasmodic.⁵⁵ It made broadcasts for the ABC, and gave lunch-hour concerts from 1954.⁵⁶ Its repertoire was conservative although the Quartet was not averse to performing European contemporary music, or the possibility of presenting first performances of such works.⁵⁷ There were also local unnamed groups from the orchestra that played in the

⁵⁴ Lionel Hickey, Frank Ellery violins, the violist is not known, and Winifred Durie 'cello.

⁵⁵ The quartet performed a work by Sculthorpe in 1962. Few details of concerts can be located. In 1963, the complement was Leon La Gruta, Alison Malcolm violins, Peter Komlos viola and John Whittaker violoncello. A concert in November 1963 featured works by Mozart, Schubert and Haydn.

⁵⁶ These concerts were organised by the Adult Education Board and held in the Tasmanian Art Gallery. Ernest Rogers, 'The Tasmanian String Quartet,' *Canon* 8, April 1955: 356-7.

⁵⁷ Ernest Rogers, 'The Tasmanian String Quartet,' *Canon* 8, April 1955: 357.

early 1960s⁵⁸ – the Hobart String Quartet⁵⁹ and the Hobart String Trio.⁶⁰ Another quartet also named the Hobart String Quartet performed in the Festival of Tasmania in 1972.⁶¹

The Hobart Friends of Music came into existence in 1957, and ‘borrowed’ visiting groups, the first being the Amadeus Quartet that visited Hobart in 1958.⁶² The Adult Education Board provided sponsorship for this quartet, and other visiting international chamber groups, ‘through which the State Government channelled help to the arts’.⁶³ In 1959 Hobart had been described by an ABC representative as ‘a town notoriously apathetic to chamber music’,⁶⁴ a remark with some justification at the time, for one chamber music concert annually from 1958 to 1961 was usual, and poor attendances at concerts would have hardly inspired a concerted interest in increasing the number of concerts. From 1962, the energy and dedication of the Friends of Music changed that situation as three or four groups were invited to perform annually.⁶⁵

⁵⁸ On 16 August 1963, a local group premiered *Microsymphony* No. 1 for Cor Anglais and String Trio by Ian Harris.

⁵⁹ Mention of this quartet was made in *The Mercury* (Hobart), 10 August 1963, 16. Members were Constantine Lavaroff, Ivan Smith violins, Patricia Lavaroff viola and Joan Palmer violoncello. A concert in August 1963 featured Brahms. By 1966 the complement was Con Lavroff, Ian McDonough, Pat Lavroff and Joan Dunne. A concert on 3 June 1966 comprised works by Mozart, Beethoven and Dvořák. Programme collection, access no. 3530344, printed ephemera, Tasmaniana, State Library of Tasmania.

⁶⁰ Performed in 1962.

⁶¹ Complement Wilfred Jones, Alphonso Anthony violins, Peter Komlos viola, and John Wallace violoncello.

⁶² In 1970 the organization arranged visits by the Bartók String Quartet, and the Trio Stradivarius.

⁶³ Letter from Loyal Burley to Musica Viva dated 30 August 1989, Musica Viva Archives, Sydney.

⁶⁴ Letter from Loyal Burley to Musica Viva.

⁶⁵ Penelope Chapple, *Viva la Musica, A History of Musica Viva Australia*, 34. In the season 1964/5 the Hungarian, Borodin and Prague String Quartets visited Hobart. A new string quartet was formed in November 1963 with Leon La Gruta and Alison Malcolm violins, Peter Komlos viola, and John Whittaker violoncello. The quartet gave a concert on 29 November 1963 including Turina’s *Prayer of the Matador* and Bloch’s Quintet, with Rex Hobcroft pianist.

Tasmania was the last state to be incorporated into the federal administrative structure of Musica Viva. In 1974, first mention was made by the Friends of Music wishes to be incorporated into Musica Viva. The Friends of Music boasted one hundred and fifty-three members, and stated that a Hobart branch would attempt to increase member numbers, and apply for a State Government subsidy to assist covering costs for an annual series of chamber concerts.⁶⁶ In 1975, official branch status of Musica Viva was approved.

Shortly after his arrival, Jan Sedivka joined the Friends of Music Committee, and simultaneously launched his piano trio, The Tasmanian Conservatorium Trio. Sedivka felt that there was an ideal situation for such an ensemble to exploit the absence of any permanent resident chamber group. Neither Beryl Sedivka nor Sela Trau had performed in Brisbane, although Sela Trau had played for the Toowoomba Chamber Society, and Trau and the Sedivkas made several private recordings.⁶⁷ Violoncellist Christian Wojtowicz said of this Trio,

The three exotic musicians came and it was potentially the beginning to open Tasmania to the outside world in musical terms. Europe had come to Tasmania.⁶⁸

⁶⁶ Minutes of the Executive Meeting of Musica Viva dated 23 July 1974, signed by Dr G. Bauer, Musica Viva archives, Sydney.

⁶⁷ 4 January 1965 they recorded Beethoven's Piano trio no. 3; 15 January 1965 Beethoven's Piano trio no. 4; 21 January 1965 Mozart's Trios nos. 1 and 4; 20 March 1965 Beethoven's Trio in C minor; 27 May 1965 Schubert's Trio in B^b;

⁶⁸ Christian Wojtowicz, personal interview, Hobart, 17 August 2005.

The arrival of the Sedivkas and Sela Trau to Tasmania in the mid 1960s enhanced and inspired the local music scene. Collectively the three musicians brought vast experience and knowledge to a relatively isolated part of Australia.

The first performance of The Tasmanian Conservatorium Trio was on 22 March 1966 at the University of Tasmania's former music block auditorium on the main university campus. *The Mercury* reported that it was an important event, and showed that Tasmania now had a chamber ensemble of international calibre.⁶⁹ The Trio performed in Launceston on 30 July 1966 and it was reported that:

As an established ensemble, always together, they live, breathe and dine on their compounded interests in music, reading new works together, and polishing familiar ones. In representing Czechoslovakia, Austria and Britain, they are truly international but are now resident in Tasmania to inform our own budding musicians and delight lovers of chamber music. The programme consisted of works by Beethoven, Dvorak and Bloch. Bloch's Three Nocturnes contrasted sharply but excitingly with Beethoven.⁷⁰

Sedivka has admitted that, 'The Tasmanian Conservatorium Trio was conservative. No one was interested in contemporary music and the only way to secure audiences was to perform the 'classical' repertoire.'⁷¹ However, Sedivka introduced a number of contemporary works to Tasmania's audiences including the Three Nocturnes

⁶⁹ The trio played Dvořák's *Dumky*.

⁷⁰ Max Oldaker, "Conservatorium Trio," *The Examiner*, August 1, 1966, 6.

⁷¹ Jan Sedivka, interview by author, Hobart, 18 March 2005.

by Ernest Bloch⁷² (1924), Shostakovich's Trio E minor op. 67 (1944), Copland's *Vitebsk* (1929), Kodaly's Duo op. 7 for Violin and Piano (1914). The first Australian performance of Alan Rawsthorne's Trio (1962) given on 12 June 1970 elicited the following comments:

Jan Sedivka led unobtrusively, Mme Trau handled the solo part beautifully, and Beryl Sedivka presented brilliant piano work. Rawsthorne's rather short work, which had its first Australian performance, and which, in spite of its contemporary character, was a suitable piece to be included in the programme. Throughout the performance, the artists' highly developed sense for values other than purely technical was evident, a characteristic which made for absorbing listening.⁷³

After a performance in Hobart for the Friends of Music in July 1968, it was reported that, 'We are grateful that such eminent Europeans have chosen to live in Tasmania,'⁷⁴ and at a later concert, the local critic commented on the playing of Bloch's Three Nocturnes,

Performances by first-rate chamber groups are predictable to a degree – the playing usually is up to the expected standard and the works often are known. The trio's masterly reading of Bloch's three nocturnes bridged what with a lesser

⁷² Ernest Bloch (1880-1959), Swiss-born American composer who used Jewish motifs in his works.

⁷³ Pleiades, "Trio performed on home ground," *The Mercury*, 13 June 1970, 35.

⁷⁴ Patricia Ratcliff, "Tasmanian Trio," after the concert 5 July 1968, personal papers Jan Sedivka.

performance could have been a wide gap, too wide perhaps for a chamber music audience of conservative tastes.⁷⁵

The Trio was invited to broadcast for the ABC, and these began in late 1960s. Their final broadcast was in 1978 when the Trio performed Fauré's Trio No. 2. The Trio's final public performance was on 9 September 1976 in Launceston.⁷⁶

The Tasmanian Conservatorium Trio gave the premiere performance of Tasmanian composer Don Kay's *Six Miniatures* on 17 September 1968, and this was Kay's first composition to receive a public hearing. It was also the first Australian contemporary composition requested by Sedivka. Kay had transcribed four movements from a work dating from 1964 originally written for flute, bassoon and piano, and then added two new movements. The 'Six Miniatures' were not performed again until the 1990s. Another work by Kay, *Diversions* for Piano Trio was also requested by Sedivka in 1965, but has never been performed.⁷⁷ Kay draws the distinction between invitations to compose, and receiving officially sanctioned commissions. Sedivka extended another invitation to Kay to compose a work for string orchestra, and Kay composed *Three Pieces* for Strings in 1969 that was premiered by the University String Orchestra conducted by Sedivka in a lunch-hour concert on 28 October 1969.

⁷⁵ Pleiades, *The Mercury*, sometime after the concert 11 July 1969, personal papers Jan Sedivka.

⁷⁶ A complete list of concerts presented by the Tasmanian Conservatorium Trio is presented in Appendix 9.

⁷⁷ According to Don Kay, the work was lost in Sedivka's library. Don Kay, interview by author, Hobart, 12 September 2007.

Sedivka was condescendingly supportive of the local composer, but Kay admits that he was at least prodded to compose.⁷⁸ Peter Komlos, violist with the Lyrian String Quartet,⁷⁹ commissioned Don Kay to compose his first string quartet, *The Quest* that the Lyrian Quartet premiered in Richmond, Tasmania.⁸⁰

Figure 21. Don Kay's compositions commissioned by Jan Sedivka

Composition	Inst.	Date composed	Date first performed	Performers
<i>Diversions</i>	pf trio	1965	Never performed	
<i>Six Miniatures</i>	pf trio	1967	1968	Tasmanian Con Trio
<i>Three Pieces</i>	stg orch	1969	1969	Tasmanian University String Orchestra
Quartet No. 1 <i>The Quest</i>	sq	1971	1972	Lyrian String Quartet
Quartet No. 2	sq	1975	1976	Rialannah String Quartet
<i>Quiet Waters</i> ⁸¹	sop, sq	1980	1980	Petra String Quartet
Quartet No. 3	sq	1978	1980	Petra String Quartet
Violin Concerto	vn, orch	1982	1983	Jan Sedivka, studio recording
<i>The Waking of the World</i> ⁸²	sq and children	1984	1984	Petra String Quartet, children's voices
Rhapsody	vn, pf	1986	1986	Jan & Beryl Sedivka
Serenade ⁸³	vn,vc, pf	1995	1995	Jan & Beryl Sedivka, Christian Wojtowicz
Quartet No. 5 ⁸⁴	sq	2002	2003	Tas Con String Quartet

⁷⁸ Don Kay, interview by author, Hobart, 12 September 2007.

⁷⁹ A Tasmanian-based string quartet with Wilfred Jones and Maxine Komlos violins, Peter Komlos viola, and Gwyn Roberts violoncello.

⁸⁰ Kay's String Quartet no. 1 *The Quest* was performed by the Rialannah String Quartet at the XIth International Conference of the International Society for Music Education in Perth on 10 August 1974, and at a later concert in Hobart.

⁸¹ The premiere was in London on 30 June 1980 with soprano Janice Chapman.

⁸² Text is by Tasmanian poet Gwen Harwood. Kay has retained the string component of this work, and re-named it String Quartet No. 4. Its sub-title is *The Waking of the World*.

⁸³ Composed for Lady Burley's 80th birthday, requested by Jan Sedivka.

⁸⁴ Composed at Sedivka's request for the quartet he tutored, and who performed it.

Apart from Sedivka's Trio, there was no other permanent chamber group in Tasmania at the time, and from the early 1970s, Sedivka had the student resources to create a number of string quartets, and this he did. In 1972-3, several string quartets were formed, and played in lunch-hour concerts.⁸⁵ At a masterclass with the Berg Quartet in 1974, Sedivka assembled three string quartets,⁸⁶ one of which would later become the Petra String Quartet, comprising Sonia Hyland, Robert Macindoe, Simon Oswell and Lindy O'Neill. Whether the interaction between players in the other groups was not conducive to long-term quartet playing is not known, however, the calibre of students was such that by late 1974, Sedivka had in fact established two resident string quartets – the Rialannah Quartet, originally created in 1973, and the Petra String Quartet, an informal group that first emerged in the same year, but became a permanent group in 1974.

(vi) The Rialannah String Quartet

The original Rialannah String Quartet⁸⁷ petered out towards the end of 1973, but Sedivka was determined to maintain the Quartet, and its replacement group was continued by him

⁸⁵ 3 May 1972 a quartet comprising Rosemary Kerr, Mara Zakis, John Bussey and Eleanor Stops gave a concert; 17 April 1973 a quartet comprising Rosemary Kerr and John Pokorny violins, Keith Crellin viola and Eleanor Stops violoncello performed Beethoven's String Quartet in F major op. 135; 17 July 1973 another group with Mara Zakis, Sonia Hyland violins, John Bussey viola and Imogen Burley violoncello played Schubert's String Quartet A minor op. 29.

⁸⁶ The other two comprised Mara Zakis, Thussi Mintschenko, Phillip Taylor and Ruth Saffir, and Pat Rasmus, Margaret Connolly, Trevor Jones and Pamela Kirkland. In September 1976, another string quartet performed Brahms's String Quartet in A minor op. 51 No. 2. Its complement was Pat Rasmus, David Saffir, Anna Wojtowicz and Susan Pickering.

⁸⁷ The first Rialannah Quartet comprised Rosemary Kerr and John Pokorny violins, Keith Crellin viola, and Eleanor Stops violoncellist.

in 1974. The Quartet comprised violinists Rosemary Kerr⁸⁸ and Tor Fromyhr,⁸⁹ violist Keith Crellin,⁹⁰ and violoncellist Christian Wojtowicz.⁹¹ Three of the Quartet's members were tutors at the Tasmanian Conservatorium, and two were recipients of a Churchill Fellowship Award. All its members had performed as concerto and recital soloists. Pamela Bryce⁹² became leader in 1976, and this complement remained stable until Tor Fromyhr took over as leader in mid-1977, with Pat Rasmus⁹³ as second violin in 1978, and Gwyn Roberts,⁹⁴ violoncello in 1977.

All the members of the quartet apart from the 'cellists, were Sedivka's students.

Tor Fromyhr continues:

⁸⁸ Rosemary Kerr studied with Ernest Llewellyn at the Canberra School of Music and then with Jan Sedivka in Hobart. She graduated in 1973, and since then has appeared as a soloist and orchestral leader.

⁸⁹ Tor Fromyhr studied at the Queensland Conservatorium, and transferred to Hobart graduating from the Tasmanian Conservatorium of Music in 1977 after studying in Brisbane. He received a post-graduate grant from the Music Board of the Australia Council enabling him to study performance. He appeared in recitals and as a soloist, and is now the Head of Strings at the Canberra School of Music.

⁹⁰ Keith Crellin studied with Gretchen Schiebllich and Ladislav Jasek in Brisbane before completing post-graduate studies in Hobart. Crellin was the first violist to win the Commonwealth Finals of the ABC Concerto Competition (1972). He subsequently joined the staff of the Tasmanian Conservatorium, and is a well-known soloist having performed all major works for viola with various Australian orchestras. Crellin is currently the Head of Strings at the Elder Conservatorium in Adelaide.

⁹¹ Christian Wojtowicz studied with Sela Trau in Hobart, and as recipient of a Churchill Scholarship continued studies with André Navarra in Vienna. In 1971, he was employed by the Canberra School of Music, and is at present tutor of violoncello at the Tasmanian Conservatorium.

⁹² Pamela Bryce studied with Arthur Grumiaux in Brussels, and with Wolfgang Schneiderhan in Lucerne. She spent a year in London and returned to Australia in 1971. Before joining the Rialannah String Quartet, she was deputy leader of the West Australian Symphony Orchestra.

⁹³ Patricia Rasmus was born in California and studied in Brisbane with Elizabeth Morgan before relocating to Tasmania. Rasmus received an award from the Tasmanian Arts Advisory Board as a promising performer.

⁹⁴ Gwyn Roberts studied with Sela Trau in Tasmania, and was principal 'cellist with the Tasmanian Symphony Orchestra for some years. In 1974 Roberts received a Churchill Scholarship to study overseas, and is now Head of Strings in the Music Department at Queensland University.

It was tough from within the inside of the Quartet, there were demands that we each placed on the other. We were keen to make it work as we were the showcase of the school.⁹⁵

There were other personnel changes in the Quartet during its brief existence but the final grouping was Tor Fromyhr, David Saffir, Keith Crellin and Gwyn Roberts. The quartet travelled extensively around Australia, but not overseas, and although the Rialannah String Quartet was attached to the Tasmanian Conservatorium, its members were not full-time employees of that institution. The Quartet received an income from February to November, from financial support from the concerts it gave, from the Federal and State Government grants, and from the Tasmanian Arts Advisory Board (TAAB).

Sedivka encouraged the Quartet to perform some Australian music, so its repertoire not only embraced the classics of string quartets, but also a number of contemporary Australian compositions.⁹⁶ The quartet played Banks's *Four Pieces* for String Quartet⁹⁷ several times, and premiered works by Kay, Stankiewicz⁹⁸ and Cugley.⁹⁹ The compositions *Concert Piece* for solo violin and string ensemble by Stankiewicz, and *Kinderspiel* (1976) by Cugley were commissioned by the Quartet. Cugley incorporated traditional and contemporary tonality in this work. Kay's String Quartet No. 2 was

⁹⁵ Tor Fromyhr, interview by author, Canberra, 6 June 2006.

⁹⁶ Appendix 11 has a list of concerts as far as can be ascertained.

⁹⁷ These four pieces were commissioned by the Music department of Cardiff University College, and date from 1971.

⁹⁸ Marian Stankiewicz (1952-77) was a Tasmanian-born composer who studied classical guitar and composition at the Tasmanian Conservatorium. He graduated in 1976.

⁹⁹ Ian Cugley (1945-) was born in Melbourne studied at Sydney University with Peter Sculthorpe from 1963 to 1967 after which he accepted a lectureship at the University of Tasmania in 1967. He was a well-established Australian composer in the 1970s.

commissioned by the Tasmanian Chapter of the Australian Society for Education through the Arts, and was premiered by the Rialannah Quartet on 23 January 1976 in Hobart.

The Rialannah Quartet was invited to play at the International Society for Music Education's XIth International Conference in Perth, Western Australia, and performed on 5 and 10 August 1974. After a concert in Melbourne critics' comments varied from 'they are all dedicated musicians and play with precision, taste, and solid co-ordination, the result of devoted rehearsal and study,'¹⁰⁰ to 'the actual playing was of good student quality, that is, a fair tone, an aggressive ensemble, good modelling of phrasing and control of mass and line.'¹⁰¹

It appears that other commissions for this quartet were not forthcoming, and although its players were gifted, according to Sedivka, 'they showed no inclination to form a regular and fully committed group.'¹⁰² However, according to Fromyhr, income stability was a more determining factor concerning their continuation. As regards Sedivka's involvement, Fromyhr adds that the Quartet had been playing well, and Sedivka tutored it occasionally. Although he maintained a dominant role in the background, he did not dictate programmes. He supported living composers, and encouraged the group to play contemporary Australian music.¹⁰³

¹⁰⁰ Linda Phillips, "Playing worth better house," *The Sun* (Melbourne), 5 September 1975, 26.

¹⁰¹ Felix Werder, "Haydn, without Vienna touch," *The Age* (Melbourne), 5 September 1975, 4.

¹⁰² Jan Sedivka, interview by author, Hobart, 24 March 2005.

¹⁰³ Tor Fromyhr, interview by author, Canberra, 6 June 2006.

Sedivka had created another string quartet at the same time however, and it became evident that this 'other' quartet could become a more permanent ensemble.

(vii) The Petra String Quartet 1973-86

As the founder and artistic adviser of the Petra String Quartet, I have been successful in creating an ensemble specialising in the promotion of Australian contemporary music. Some thirty of the leading Australian composers have expressed their indebtedness to the quartet for its untiring efforts on their behalf.¹⁰⁴

Jan Sedivka's statement is a reflection of the Petra Quartet's nearly thirteen years' unwavering support of Australian contemporary music, and the inspiration the Quartet provided to Australian composers to compose, and have their works heard. Sedivka stated that:

The playing of a broader classical repertoire would have honed their skills, but it was not practical. The requirements and expectations of a young quartet to become known, was to introduce new music. Why play classical music in a boring way – with new people there is new music.¹⁰⁵

The Rialannah and Petra String Quartets overlapped during the years 1973-9, an unparalleled situation in Australia with regard to the quality and capability of string players within a music institution. Sedivka's idea to establish a quartet that was attached to the Tasmanian Conservatorium was similar to the situation at the Sydney

¹⁰⁴ Jan Sedivka, interview by author, Hobart, 24 March 2005.

¹⁰⁵ Jan Sedivka, interview by author, 21 June 2006.

Conservatorium of Music where a string quartet had been formed in 1966, and lasted until 1971.¹⁰⁶ In 1973, by creating both the Rialannah and Petra Quartets, Sedivka firmly debunked the notion that 'Tasmania was the musical cesspool of Australia.'¹⁰⁷ The name Petra appealed to Sedivka and was chosen by him because it was the name of Larry Sitsky's daughter whom Jan had known since birth. 'Petra' is the feminine form of the Greek word 'Petros' that means rock or foundation.

Established in 1973, the Petra Quartet initially comprised students of Jan Sedivka, and became the Resident Quartet of the Tasmanian Conservatorium of Music in 1976. At first, there was a small financial contribution from the Tasmanian Conservatorium, then from the Tasmanian Government, and from concerts when the quartet played gratis and money was collected from the audience. Sedivka felt it was the responsibility of the Conservatorium to provide for the Quartet members, so part-time salaried positions were created that gave some financial security. The Petra String Quartet was expected to provide music for the Conservatorium, throughout Tasmania, on the mainland and overseas, and to generate student and staff involvement in music activities. Sedivka considered Australian music to be important, and when asked about this particular music's relevance, said, 'Not more, but also not less' (than any other music). He wanted the Petra Quartet to be innovative, and simultaneously place Australian music next to European music.¹⁰⁸ Sedivka commented:

¹⁰⁶ The Sydney String Quartet was re-formed in 1974.

¹⁰⁷ Jan Sedivka, interview by author, Hobart, 24 March 2005.

¹⁰⁸ Jan Sedivka, interview by author, Hobart, 24 March 2005.

Composers of [Australian] contemporary music were knowledgeable, technically skilled but previously had no or little opportunity to work with skilled performers. I collaborated with composers, discussed technical problems in the scores. More often than not, as leader, I demanded that my rules be abided by. I had developed my own brand of self-study, self-analysis and introspection. I saw no reason why stress could not be part of students' and colleagues' loads. It was my way of helping them to transcend the prison, if one existed, of their circumstances.¹⁰⁹

This seemingly unforgiving position inspired some and discouraged others. Nevertheless, the musicians who interpreted and valued Sedivka's leadership have fulfilled their musical potential, and have benefited from this standpoint.¹¹⁰ Sedivka's influence, however, was foremost in regard to the new Quartet, and his participation in their involvement in contemporary Australian music. (A list of the Petra String Quartet's members is provided in Appendix 12).

In the first three years of its existence, the Quartet gave concerts featuring the classical and romantic repertoire, and more contemporary works by Janáček, Hindemith, Webern, Shostakovich and Bartók. The focus on contemporary Australian music began in earnest from April 1977 when the Quartet commenced a rigorous routine of public performances in Tasmania, the mainland states, and overseas. The Austral String Quartet that premiered a number of Australian works had disbanded in 1977, so the timing for the Petra Quartet to adopt that specific role was appropriate, and the Petra Quartet soon

¹⁰⁹ Jan Sedivka, interview by author, Hobart, 24 March 2005.

¹¹⁰ A list of Sedivka's most prominent students is in Appendix 18.

began to attract attention outside Tasmania because of the players' determination to promote Australian composition.

Their infectious enthusiasm for exploring current musical ideas led to an association in concerts, broadcasts and lecture demonstrations with some of our foremost composers. Among them was the late Don Banks, who applauded the young Quartet's devotion to new music, and predicted a brilliant future for them. While there have been some personnel changes in the Quartet since its inception, the focus of PETRA – as an ensemble dedicated to excellence in the performance of contemporary composition – has remained, and in fact developed over the years, so that the discerning public has now come to identify the name with the highest standards in the interpretation of new music.¹¹¹

Violist with the Petra Quartet, Simon Oswell, stated that although Sedivka dominated the group, he encouraged it to explore the possibility of performing Australian music. There was financial support from the government for composers to write quartets, and this created a niche for the Petra Quartet to perform such works. Sedivka assisted with technical or musical problems if required, and in his teaching, he gave students the tools to work out how to think, and deal with the 'nuts and bolts' of contemporary music.¹¹²

In the 1970s, Australian contemporary chamber music was infrequently played, and Sedivka said that,

¹¹¹ See Petra String Quartet publicity brochure, private papers Jan Sedivka.

¹¹² Simon Oswell, interview by author, Hobart, 25 Nov. 2006.

Petra's first performances of Sculthorpe, for example, were not that hot but at that time amongst those who could have played the music, the others could not be bothered preparing a work to be played perhaps only once.¹¹³

Peter Sculthorpe studied in Melbourne, and was encouraged by his teacher Wilfred Lehmann to compose string works for Lehmann's quartet and other string players around him. Sculthorpe admits that Lehmann was an important influence on his musical development, as his teacher supported and organised performances of new music.¹¹⁴ In the 1950s, Sculthorpe's works were performed regularly, and from the outset of his career, his music was exposed to the public, unlike the music of his contemporaries.¹¹⁵ The opportunity for the Petra Quartet to play Sculthorpe's music appealed to Sedivka, and coincidentally, Sculthorpe was recognised as Australia's most acknowledged composer.

Sculthorpe's String Quartets became an integral inclusion in the Petra Quartet's repertoire. They performed String Quartets Nos. 6 and 9¹¹⁶ for the first time in Hobart in 1976 and Sculthorpe stated:

¹¹³ Jan Sedivka, interview by author, Hobart, 24 March 2005.

¹¹⁴ Sculthorpe wished to learn a stringed instrument, and the lack of double bass players convinced him to learn it. The experience of playing in a string orchestra had a profound effect on him, and his composition technique was structured 'from the bass upwards.' Peter Sculthorpe, interview by author, Sydney, 20 April 2006.

¹¹⁵ For example, Clive Douglas, Felix Gethen and Felix Werder.

¹¹⁶ This quartet was awarded the first Alfred Hill Memorial Prize established by Hill's widow Mirrie Hill and administered by Musica Viva. String Quartets nos. 6 and 9 were commissioned by Musica Viva, and both were premiered by the Austral String Quartet – 1 April 1965 and 17 October 1975 respectively. The Petra played String Quartet no. 9 on 6 April 1976, and no. 6 in Hobart on 22 October 1976.

I was astonished by the vigour and freshness of approach displayed by the Petra Quartet in its fine performances of my sixth and ninth string quartets. I assume that the word 'Petra' is associated with 'stone' or 'rock'; certainly the players are rock-like in their reliability.¹¹⁷

After one of the first performances of Sculthorpe's music by the Quartet, the local critic commented that:

... [the Sculthorpe quartet] left precious little opportunity for anything else but instrumental work. As is the case with most of Tasmanian-born Peter Sculthorpe's output the quartet is a rather complex piece of writing and a major exercise in musical nuances. The four young instrumentalists played the three movements with a freshness that Peter Sculthorpe would have appreciated. The quartet should have a promising future if it stays together.¹¹⁸

The Petra Quartet played Sculthorpe's String Quartet No. 8, or 'String Quartet Music'¹¹⁹ in Hobart on 3 August 1977 and also during their tour of South-East Asia in 1979. The music represents a work of Sculthorpe's style that integrates Balinese elements. At a later performance of this work, the Petra Quartet reportedly:

... staked a strong claim to be classified as a carefully prepared and often impressively expounded display of how a string quartet of real promise and potential develops its abilities.¹²⁰

¹¹⁷ Richard Coleman, "Concert scene a famine or feast, Sculthorpe visit," *Illawarra Mercury* (Wollongong), 7 October 1977, 22.

¹¹⁸ Pleiades, "String quartet shows promise," *The Mercury* (Hobart), 23 October 1976, 14.

¹¹⁹ The quartet was premiered in London by the Allegri String Quartet and the first performance in Australia was by the Austral String Quartet in 1970.

¹²⁰ Fred Blanks, "Tas string quartet stakes its claim," *Sydney Morning Herald* (Sydney), 25 October 1977, 12.

Sculthorpe's Quartet No. 8 was performed in a recital at the University of New South Wales.¹²¹ The composer arranged *From Tabu Tabuhan*¹²² for string quartet, and the Petra Quartet played it on 2 April 1978 when they spent a short period as quartet-in-residence at Melbourne University. As ambassadors for Australian music to Asia, they also performed his *Little Serenade* composed in 1977.¹²³ This work was written as an encore, and had been included on a recording made by the Austral Quartet.¹²⁴

In November 1979, Sculthorpe was given a commission of \$1,500 to compose a string quartet¹²⁵ by the Music Board of Australia Council and the Tasmanian Advisory Board, both of whom provided \$750.¹²⁶ The string quartet was never realised, and The Spanish Guitar Society of Sydney took over the commission.¹²⁷ Sculthorpe composed *Cantares* instead, a work for flamenco guitar, classical guitar, three acoustic guitars, four electric guitars, electric bass and string quartet that was premiered on 16 January 1980.¹²⁸ The work was dedicated to and performed by John Williams, Joe Pass, the Petra Quartet and guitarists of the Sydney Spanish Guitar Centre. When asked about why the Petra

¹²¹ The concert was on 25 September 1979.

¹²² Composed in 1968, and originally scored for wind quintet and percussion.

¹²³ This piece was written for the Sydney String Quartet as an encore.

¹²⁴ The LP recording, EMI OASD 7563 (196-) included String Quartet Music (String Quartet no. 8), and the above-mentioned work.

¹²⁵ It was intended that the Petra Quartet would play this work when they represented Australia in Warsaw.

¹²⁶ Letter from Leon Stemler to Peter Sculthorpe dated 12 November 1979. The commission was transferred to Ross Edwards.

¹²⁷ The commission was taken over by Ross Edwards.

¹²⁸ The premiere was held in Sydney at the Seymour Centre as a Sydney Music Symposium Concert in the Festival of Sydney. The performance was directed by Janos Starker and conducted by Vincent Plush. Plush later founded the Seymour Group, a mixed instrumental ensemble that performed Australian music.

Quartet was involved in this work he answered, 'Petra was the quartet of the day, clearly the one to be chosen.'¹²⁹

On 22 March 1980 the Petra Quartet performed the premiere of David Matthews's arrangement of Sculthorpe's *Small Town*¹³⁰ for string quartet in Hobart at the University Centre, the concert included String Quartet No. 9 and *Irkanda IV* with Jan Sedivka as soloist. In Sculthorpe's estimation:

The Petra Quartet was of paramount importance because I love the string quartet as a medium, and while we had the Austral Quartet they tended to be more conservative and play the war-horses. Austral played my music when it had been a commission through Musica Viva etc., whereas the Petra was keen to play new music. Jan [Sedivka] was enthusiastic, and they came with no classical tradition like the Austral. I remember a performance of theirs at the conservatorium here, the programme was all-Australian, and the hall was packed. They had great following, so for every single reason I can think of, my energies were directed towards the Petra. I am certain that if the Petra had not disbanded, they would have given great incentive to other composers to write string quartets. They were open-minded, so we could virtually write anything for them. As composers, we are concerned with the spirit, and they had the love and enthusiasm to play our music. Once the Petra disbanded, the Kronos Quartet was performing my quartets. The end of the Petra was the end of an era of intense performances in Australia.¹³¹

¹²⁹ Peter Sculthorpe, interview by author, Sydney, 20 April 2006.

¹³⁰ *Small Town* an ABC commission, was originally composed in 1976 for small orchestra, its first performance was in Hobart on 8 April 1976 with the Tasmanian Symphony Orchestra conducted by Gerald Klug.

¹³¹ The Kronos Quartet is an American string quartet based in San Francisco. Peter Sculthorpe, personal interview, Sydney, 20 April 2006.

The Australia Council was one of the funding organizations that supported the Petra Quartet.¹³² Sedivka was a member of the Music Committee of Australia Council from 1975 to 1980, and he utilised this position to obtain funding for violin concerto commissions,¹³³ the String Summer Schools, and commissions for the Petra String Quartet. At the beginning of 1977, a comprehensive appeal was made by Antony Jeffrey, Director of the Music Board to the Minister of Education, Neil Batt, regarding continued funding for the Quartet:

As you know the Petra Quartet is an exciting young group consisting of graduates from the Tasmanian Conservatorium. The Quartet is a very interesting and vital concept in that it provides the best possible postgraduate training and experience prior to a fully professional career at the highest level. Membership of the Quartet may change but I believe that it is essential that the concept and the presence of the Quartet must remain. There is little doubt that the Tasmanian Conservatorium under the inspiration of its director, Jan Sedivka is the best string teaching institution in Australia and it is important that the best graduates have opportunities of this nature otherwise there is a danger they may become full-time professionals too early in their careers, to the detriment of their advanced studies. The spin off benefit of course is that the Quartet provides an excellent concert giving and teaching resource for the whole of Tasmanian and indeed to some extent on the mainland.

The Director of the Music Board stated that the Quartet had received financial support for three years, and that funding beyond that time appeared uncertain. However,

¹³² Australia Council funding – 1974 \$16,000; 1974/75 \$16,625; 1975/76 \$7,500, and 1977/78 \$14,673. This information was included on a TAAB Music Panel Meeting Agenda dated 10 October 1982, Archives Office of Tasmania SM 17/83.

¹³³ Details of these commissions are outlined later in this section.

the excellence of the group warranted a re-examination of the provision of further funds being made available.¹³⁴

The response from the Minister for Education was positive as a grant of \$5,000 was made to the Conservatorium for 'touring of remote areas,'¹³⁵ and the Artist-in-Residence Scheme paid \$6,500 to the Quartet in 1977.¹³⁶ A sum of \$20,000 was allocated to the Quartet in support of its 1978 activities, as well as \$2,000 from Sundry Educational Grants, and in November 1978, \$11,000 was approved for the Quartet's endeavours in 1979.¹³⁷ In December 1978, Sedivka wrote to the Minister for Education requesting funds to cover the costs of recording, and travelling outside Tasmania.¹³⁸

The Petra Quartet travelled to South-East Asia as an ambassador of Australian music in the first quarter of 1979,¹³⁹ and presented quartets by Banks and Sculthorpe. The tour was supported by the Australia Council,¹⁴⁰ and the group visited Hong Kong from 12 to 17 March where they gave a school concert, and a master class. The schedule in Indonesia was demanding and included:

¹³⁴ "Petra String Quartet Residency," correspondence dated February 1977 from Antony Jeffrey, Director, Music Board, Tasmanian Arts Advisory Board, to Neil Batt, Minister for Education. Archives Office of Tasmania, SM/10/78 Part V.

¹³⁵ Archives Office of Tasmania, SM 10/78 Part V, 13 May 1977,

¹³⁶ Treasury Voucher dated 6 October 1977, Archives Office of Tasmania, SM 10/78, Part V.

¹³⁷ Archives Office of Tasmania, SM 10/78 Part V.

¹³⁸ Sedivka to Harry Holgate, letter dated 1 December 1978, Archives Office of Tasmania, SM 10/78 Part V. \$1,500 of a grant of \$5,000 was used for interstate travel – letter dated 26 June 1979 from Harry Holgate to the State Treasurer.

¹³⁹ The tour was organised by Musica Viva Australia with assistance from The Tasmanian Arts Advisory Board (\$2,000 SM/7/78), the Australia Council, the Department of Foreign Affairs and the Tasmanian Government.

¹⁴⁰ \$3,750 was made available. Australia Council for the Arts Annual Report 1978/79, p. 62.

1. Eight performances at the Satya Wacana Christian University.
2. Semarang – five performances in two days.
3. Jakarta – three concert/workshops and recital.¹⁴¹

A letter from the Australian High Commissioner in Singapore, Terry Branson to the Director of the Australian Information Service in Canberra detailed the Quartet's programme in that city:

1. 18 March 1979 Concert at the DBS Auditorium.
2. 19 March 1979 Concert at the Australian High Commission.
3. 19 March 1979 Two half-hour radio broadcasts.¹⁴²
4. 21, 22 and 23 March 1979 – School concerts.¹⁴³

From this time in the Quartet's history, performance of Australian string quartets gained prominence, and up to the beginning of 1980, thirty-seven of the works the Quartet presented publicly were contemporary Australian compositions. From 1980 to their disbanding, the Quartet played no less than ninety-five Australian contemporary works, just over fifty percent of the total number of items in its concerts. This was an extraordinary example of dedication to new Australian music.

The Petra Quartet undertook a four-week working tour, and six evening concerts in Victoria during October 1979. The Victorian Arts Council responded favourably by

¹⁴¹ Tour information in Petra Quartet, South-East Asian Tour, Archives Office of Tasmania, SM/7/78 AB780/1/24.

¹⁴² Petra made a radio recording of Don Kay's String Quartet No. 2.

¹⁴³ The letter is dated 29 March 1979, after the completion of their work in Singapore. South East Asian Tour, Archives Office of Tasmania, AB 780/1/24, AB 780/2, SM7/78, Also see Sonia Hyland's Report on the Tour of South-East Asia, March 1979.

advising the Quartet that it hoped to maintain a continuing association with the group.¹⁴⁴ Tasmanian concert tours and performances in schools formed a major part of the Quartet's commitments. An article in a Tasmanian newspaper commented on these activities:

The quartet has been associated with some of Australia's foremost composers in concerts, broadcasts and lecture demonstrations in various centres throughout the country ... the group brings both traditional and new music to the attention of the present generation of listeners. So successful has the group's involvement been in the field of Australian music, that several leading composers are currently writing works for presentation by Petra.¹⁴⁵

Barry Conyngham¹⁴⁶ considers his early string compositions as juvenile, and he has dismissed them. He stated that one of Sedivka's successes was that his students were willing to play contemporary music, and Conyngham's task was to compose.¹⁴⁷ His *Three* for String Quartet and Percussion (1970),¹⁴⁸ and his String Quartet (1979)¹⁴⁹ were two works Petra presented to the public. The latter work was composed under the terms of the Albert Maggs Award of 1978, dedicated to and premiered by the Petra Quartet in 1979, and after its performance in Melbourne on 24 September 1980, the critic for *The*

¹⁴⁴ Letter from Don Mackay, Executive Director of the Victorian Arts Council to Leon Stemler dated 14 November 1979, including payment of \$4,500 to the Quartet. Personal papers Sonia Hyland. No programme details are available.

¹⁴⁵ *The Advocate* (Burnie), 18 November 1980, 19

¹⁴⁶ Barry Conyngham (1944-) studied composition at the University of Sydney with Peter Sculthorpe, and in Japan with Toru Takemitsu. He completed further studies in California and France, and subsequently has held various academic posts in Australia.

¹⁴⁷ Barry Conyngham, interview by author, Melbourne, 18 July 2006.

¹⁴⁸ Performed in Hobart on 3 August 1977.

¹⁴⁹ Premiered at a concert in Melbourne on 30 September 1979. Subsequently performed by Petra on 4 November 1979, 7 and 24 September 1980, and recorded by them in August 1981. Refer Appendix 14 for the Petra String Quartet discography.

Age stated that, ‘Conyngham’s was the only work that showed awareness of what has shaped chamber music in this form over the past 30 years,’ – a comment that not only reflected the composer’s capability, but also the Petra Quartet’s importance as the inspiration and presenter of the work. Conyngham continued:

The Petra Quartet give great hope to Australian music; the ensemble sound is particularly impressive and it is refreshing to find a group that gives to contemporary music the love, understanding and energy so often reserved only for the more traditional repertoire.¹⁵⁰

There was an inherent conservatism within the ABC, and even more conservatism in the institutions up to the 1960s. When I was first teaching in Melbourne in the 1970s, pianists’ and violinists’ repertoire stopped at the end of the nineteenth century. The idea of even playing Stravinsky was a worry. The floodgates opened with Sedivka, John Hopkins in the ABC, the prom programmes in the 1960s were unbelievable as far as contemporary music was concerned. The Petra Quartet became the Quartet-in-residence at the Melbourne University, and every year they played new music. Their existence was wonderful. I was in an experimental phase with my first quartet, but I knew with Petra I could try a new notation. We could work together. They were ahead of their time.¹⁵¹

The Petra Quartet played Don Banks’s Quartet¹⁵² (1975) and his *Four Pieces* for String Quartet¹⁵³ regularly until 1983, in Tasmania and elsewhere. Banks commented that

¹⁵⁰ See Petra String Quartet publicity brochure, personal papers Jan Sedivka.

¹⁵¹ Barry Conyngham, interview by author, Melbourne, 18 July 2006.

¹⁵² Performances of the String Quartet were on 18 April 1977, 13 July 1977, 25 October 1977, 29 July 1978, 16 March 1979, 19 March 1979, and 1 August 1983.

¹⁵³ This work was commissioned in 1971 by the Music Department at the University College in Cardiff, and is dedicated to the British composer Alun Hoddinott. Performances took place on 29 May 1980, 9 July 1980, and 26 September 1981.

the Petra Quartet was musically impressive, and their attention to Australian music noteworthy. He predicted that the Quartet would have, 'a brilliant future.'¹⁵⁴

The Petra Quartet gave the premiere performance of *Frammenti* by Ian Cugley,¹⁵⁵ a work composed in 1975, commissioned by Jan Sedivka and the Tasmanian Conservatorium. It was the only work of this composer presented by the Quartet. A concert by the Unitas Chamber Players on 2 September 1977 directed by Sedivka that included the Petra String Quartet, and other string players performed Richard Mills's¹⁵⁶ *Music for Strings* for the first time. Sedivka commissioned the work specifically for the group named, and it had a clear connection with the Baroque *concerti grossi*. Mills stated though that the music looked to the future.¹⁵⁷

There were no simple methods of obtaining funds enabling Australian composers to write string quartets, nor unconditional circumstances regarding the process from the composition of a work to its performance. In early March 1979, the Petra Quartet applied to the TAAB and hence to the Music Board of the Australia Council for two commissions. The Quartet requested \$1,500 and \$1,200 for Meale¹⁵⁸ and Sitsky respectively, for each to compose a string quartet specifically for the Petra Quartet. In financing the commissions, two-thirds of the contribution was sought from the Australia

¹⁵⁴ See Petra String Quartet publicity brochure, personal papers Jan Sedivka.

¹⁵⁵ Ian Cugley (1945-) was born in Melbourne and studied with Peter Sculthorpe. He graduated in 1966 and accepted a lectureship at the University of Tasmania in 1967.

¹⁵⁶ Richard Mills (1949-) percussionist who studied composition in London with Edmund Rubbra. He worked in London and Australia as a percussionist but from the 1980s has been conducting and composing.

¹⁵⁷ Richard Mills, excerpt from programme notes.

¹⁵⁸ Details on the Meale commission are on page 195.

Council, and one-third from the TAAB.¹⁵⁹ Minutes of the TAAB dated 21 May 1979 indicate that the requested sums of \$500 and \$400 to the composers were not forthcoming, and only amounts of \$250 and \$200 were allocated. The grants from the TAAB were subject to the usual range of conditions.¹⁶⁰

The Petra Quartet subsequently played several performances of Larry Sitsky's String Quartet No. 1 (1969),¹⁶¹ the premiere performances of *De Profundis*,¹⁶² and his String Quartet No. 2 Thirteen Concert studies,¹⁶³ that Sitsky completed in 1981. Stemler thanked him for the new String Quartet,¹⁶⁴ but the first performance did not take place until 1984. The Quartet was applauded for approaching new music with devotion, not duty, as compared with other Australian ensembles and orchestras.¹⁶⁵

Nigel Butterley¹⁶⁶ confirmed that the Petra Quartet was the successor to the Austral Quartet, and that these were the only quartets active in the presentation of Australian contemporary music. He admitted that his first three quartets were difficult to play – his first String Quartet was composed for the Austral Quartet, the second String

¹⁵⁹ Petra String Quartet commissions – Meale and Sitsky, AB 780/1/74, SM 29/80, Archives Office of Tasmania.

¹⁶⁰ TAAB Minutes, Items 6.10 and 6.10.2, Archives Office of Tasmania.

¹⁶¹ This work won the Alfred Hill Award, and was commissioned by Musica Viva. Performances by the Petra Quartet were on 23 March 1978, and 24 May 1978.

¹⁶² Scored for baritone, one percussion player and two string quartets. Petra performed this on 31 October 1982 in Canberra.

¹⁶³ This work won the Spivakovsky Prize of 1981, and the premiere took place on 13 March 1984, other performances were on 21 July 1984, 23 July 1984, 31 July 1984, 9 September 1984, 14 July 1985, and 6 September 1985.

¹⁶⁴ Stemler to Sitsky, letter dated 2 February 1981. MS 5630, folder 52.

¹⁶⁵ See Petra String Quartet publicity brochure, personal papers of Jan Sedivka.

¹⁶⁶ Nigel Butterley (1935-) studied in Sydney with Raymond Hanson, and in London with Priaulx Rainier. He was employed by the ABC, lectured contemporary music at Newcastle University.

Quartet was commissioned in 1974, and premiered by the Adelaide String Quartet in 1976. Butterley felt that his music could not be sight-read, that it must be well rehearsed and listened to more than once. Both the Austral and Petra String Quartets were prepared to devote the time needed to prepare his works. At present, that commitment is lacking.¹⁶⁷

The Petra Quartet performed Butterley's String Quartet No. 2 (1974)¹⁶⁸ in Melbourne on 2 April 1978, and at a 'Meet the Composer' concert in Hobart on 8 September 1978 that was its last known public performance.¹⁶⁹ They played his String Quartet No. 3 several times,¹⁷⁰ and in March 1986, it was the final work played before the Quartet disbanded. Butterley added:

The Petra String Quartet has a natural feeling for the music of our own time; they seem to be able to play any work, however intricate or seemingly obscure, as music first of all. The musicality of their playing has remained consistent despite some changes of personnel, and I've enjoyed their playing of works from the general repertoire as much as I've valued their strong, committed performance of my own quartets.¹⁷¹

Critic Fred Blanks commented on a concert given by the Sydney String Quartet at the beginning of October 1983, 'Nigel Butterley: String Quartet No. 3 (1980). The Petra String Quartet played it better last week,' and in a letter to the Petra Quartet, Butterley wrote:

¹⁶⁷ Nigel Butterley, interview by author, Sydney, 21 April 2006.

¹⁶⁸ First performed by the Adelaide String Quartet in 1976.

¹⁶⁹ Nigel Butterley, interview by author, Sydney, 21 April 2006.

¹⁷⁰ Performed on 20 September 1983 in Sydney at the Musica Viva Easter Festival in April 1985, and on 2 March 1986 in Canberra.

¹⁷¹ See Petra String Quartet publicity brochure, personal papers Jan Sedivka.

... Having heard the Sydney String Quartet struggle through my third quartet last weekend I now realise even more how well you played it. Also how much work you must have put into it — unless you just naturally play 20th century pieces (with some rhythmic intricacy) as if they're music!¹⁷²

Nigel Butterley stated that once the Petra Quartet disbanded there was no other full-time group that took over. He felt it was the end of an era, although the string quartet as an idiom was not defunct. Naturally, there were and are historical shifts, but if there were sufficient support for groups like Petra, there might be a resurgence of string quartets.¹⁷³

In September 1979, Petra Quartet played Olive Anderson's¹⁷⁴ *High Jinks*, a work dedicated to the Quartet, and in a letter she expressed her gratitude for the 'excellent performance'.¹⁷⁵ The Quartet played the work again in October 1979 at the New South Wales Conservatorium. Further correspondence from Olive Anderson indicates that she respected the Quartet's musicianship.¹⁷⁶

¹⁷² Letter to the Petra String Quartet from Nigel Butterley dated 8 October 1983.

¹⁷³ Nigel Butterley, interview with author, Sydney, 21 April 2006.

¹⁷⁴ Olive Anderson/Frame (1917-1995) studied with Frank Hutchens at the New South Wales State Conservatorium, then at the Royal Academy in London. World War II interrupted her studies and she returned to Australia. She composed chamber and orchestral music.

¹⁷⁵ Olive Anderson to the Petra Quartet, letter dated 24 September 1979, courtesy Susan Pickering, private papers.

¹⁷⁶ Olive Anderson to the Petra Quartet 4 December 1979. This concert was on 27 October 1979 given by the Australian Society for Keyboard Music in the Joseph Post Auditorium.

At a 'New Audience' concert in Melbourne, the Petra Quartet gave the first performance of George Tibbits's¹⁷⁷ String Quartet No. 2, and subsequently performed his composition *The Ice Fisherman, Lake Erie* (1981) in Sydney.

In November 1979, composer and lecturer Peter Tahourdin¹⁷⁸ was the convener of a Public Performance Working Group at the Melba Hall in Melbourne.¹⁷⁹ The Petra Quartet was the participating group, and as was the case with other concerts in the same series, George Tibbits was the featured composer. Conyngham's programme consisted of a general discussion with the Quartet about their work with Australian composers, and examples. The Petra Quartet then performed the premiere of Conyngham's String Quartet (1979), and finally, played George Tibbits's String Quartet No. 2.¹⁸⁰

These 'New Audience' workshops gave the public a practical introduction to contemporary string quartets, contact with the composers and performers, and more importantly, a concert environment for the composers. The experimental nature of the gatherings was akin to those offered by the Society for the Promotion of New Music in London. The Quartet premiered Peter Tahourdin's Quartet for Strings (1982) at one of

¹⁷⁷ George Tibbits (1933-) is the Senior Lecturer in Urban Studies and Architecture at the University of Melbourne. Musically, he is largely self-taught, and acquired knowledge of theory by studying the works of Schoenberg and Cage.

¹⁷⁸ Peter Tahourdin (1928-) is an English-born composer who came to Australia in 1964. He established a course in electronic music at the University of Adelaide, and was appointed lecturer in composition at the University of Melbourne in 1973. He retired in 1988 to concentrate on composing.

¹⁷⁹ This 'New Audience' gathering was arranged by Barry Conyngham.

¹⁸⁰ Letter from Peter Tahourdin to the Petra String Quartet dated 21 February 1979.

these meetings in September 1985. Tahourdin regarded the Quartet as ‘a dedicated and capable ensemble.’¹⁸¹

The Petra Quartet’s reputation as an interpreter of contemporary Australian compositions, willing to perform unknown and challenging works, was growing. The Quartet received a letter from English-born composer Richard David Hames¹⁸² regarding the possibility of commissioning and playing a string quartet of his in Australia.¹⁸³ Hames hoped that the Petra String Quartet would learn and perform the work, but problems concerning the commission stalled its completion.¹⁸⁴ The Petra Quartet also commissioned Hames’s *Archivi* (1985) for string quartet with funds provided by the Music Board of the Australia Council,¹⁸⁵ and the TAAB,¹⁸⁶ but this work was never performed as the score was received in December 1985, and the Quartet had by then been disbanded. The final new work played by the Quartet before 1980 was Peter Chaplin’s Chamber Concerto.¹⁸⁷

Australian composer Richard Meale¹⁸⁸ ignored the apathy that surrounded contemporary music, and the difficulties facing composers. He became immersed in the

¹⁸¹ Peter Tahourdin, correspondence to the author, 15 December 2005.

¹⁸² Richard David Hames (1945-), English composer who studied at the Royal College of Music, resident in Melbourne and was Head of Contemporary Music during the Petra Quartet’s years.

¹⁸³ Letter from Richard David Hames to Petra String Quartet dated 12 February 1979.

¹⁸⁴ \$1,500 was requested from the Music Board of Australia Council, and \$500 from the TAAB, see Ab780/1/219 SM/17/83, but the application was rejected.

¹⁸⁵ A grant of \$1,500 was made available by the Australia Council. Australia Council for the Arts Annual Report 1982/82 pp. 136-7.

¹⁸⁶ Hames’s work *Archivi* was completed in March 1985, and a letter dated 26 July 1985 confirming this was sent from David Cubbin to Lee Prince (TAAB), SM/17/83.

¹⁸⁷ The work is scored for trombone quartet and string quartet, and there were two performances – 30 September 1979 in Melbourne, and 14 November 1981 in Sydney.

¹⁸⁸ Richard Meale (1932-) was born in Sydney and studied at the Sydney Conservatorium from 1946-55. He has never formally studied composition. His early string compositions were

avant-garde, and composed independently and radically. The Petra Quartet performed his String Quartets from 1979 to 1984 with committed regularity. His Quartet No. 1 dates from 1974/5, and was first performed by the Petra Quartet in 1978. Meale's Second String Quartet was completed in February 1980, and the Petra Quartet premiered it at the Adelaide Festival of Arts on 12 March 1980, and later gave its premiere in Sydney. The critic wrote of Meale's quartet that:

... the major impact of the recital came with the Second Quartet. The music was finished only a month ago; this was its first public performance. It is a formidable work in itself but its implications are little short of sensational because of Meale's choice of technique and manner ... in this Quartet Meale has not modified his stand at all. Not only are the fashionable quirks and ornaments stripped away from the music, but the technique has been pared down utterly. Meale's is still the richest talent among Australian composers, and his mind, exposed in this new music, the most formidable.¹⁸⁹

After a performance of Meale's Second Quartet, the Petra Quartet was considered to be 'eminently suited to act as a music ambassador for Australia,'¹⁹⁰ and subsequently played Meale's Second String Quartet in London, Warsaw, and also during their second South-East Asian tour in the latter half of 1980. Sedivka's continued involvement with the Petra Quartet regarding programming, funding of their concerts, and the unlimited time he gave the group as tutor, ensured their ongoing success both in Australia and overseas.

composed for friends or specific occasions, and he attaches no importance to these early works. There was little interest in avant-garde music in Australia in the late 1950s and early 1960s. Meale conducted the Australian premiere of Schoenberg's *Pierrot Lunaire* in 1959. The ABC favoured works by Hyde and Holland rather than that of contemporary composers, and Meale set out to change that attitude.

¹⁸⁹ Kenneth Hince, "Music," *The Age* (Melbourne) 17 March 1980, 10.

¹⁹⁰ Karl Hubert, "Petra well advised by Sedivka," *The Mercury* (Hobart), 21 April 1980, 15.

On 8 July 1980, the Petra Quartet made its debut in London performing works by Meale, Sculthorpe, and Don Kay at Australia House, a concert that was attended by Jan Sedivka. It was reported that the Quartet's debut in London was significant and that an important interest in Australian string music was evident.

These young players are dedicated to the promotion of contemporary Australian music, and their programme included three such works which, though hardly innovatory, affirmed the quartet's affinity with twentieth-century idioms ... The gentle mellifluousness of Richard Meale's Quartet No 2 suited well the Petra's easeful style ... Peter Sculthorpe's eighth quartet, more effective than affective, was an apt showcase for the quartet's technical skills with its gamut of squeaks and scratches, which they co-ordinated neatly. For Don Kay's song cycle *Quiet Waters*, a British premiere, they were joined by the soprano Janice Chapman ...¹⁹¹

The Petra Quartet was endorsed as the official representative to perform at the International Society of Music Education in Poland in July 1980, and a letter seeking financial assistance to support the proposal stated that such an endorsement offered a unique opportunity for the Quartet to gain international recognition not only as a Tasmanian group representing and playing works of Tasmanian composers, but performing Australian contemporary music.¹⁹²

¹⁹¹ Judith Nagley, 'London debuts,' *The Times* (London), 8 July 1980, 13.

¹⁹² Leon Stemler from the Tasmanian College of Advanced Education to the TAAB, correspondence dated 22 August 1979, Petra String Quartet, International Tour AB 780/1/52, AB 780/3, SM 10/80, Archives Office of Tasmania.

The TAAB offered \$2,000 of the requested \$3,600, and the Music Board of Australia Council approved a contribution of \$7,200 towards the expenses of the tour. The usual conditions applied.¹⁹³

In July 1980, the Petra String Quartet participated in the XIV ISME Conference in Warsaw as the only Australian representative, and included Richard Meale's Second String Quartet, Peter Sculthorpe's Sixth String Quartet and *Four Pieces* for String Quartet by Don Banks. These works by three of Australia's most significant composers represented three very different styles of writing but were all well received at the conference. The performers were well satisfied with the response they received.¹⁹⁴

Professor Frank Callaway referring to the Quartet's activities in Poland, commented in an undated letter to Jan Sedivka:

You should be very proud of the contribution made by the Quartet ... their second [audience] a capacity one which was so impressed by the Quartet's playing that an encore (a repeat of part of the Banks) was insisted upon ... I was convinced Australia could not have been better represented.¹⁹⁵

The Quartet played Sculthorpe's Quartet No. 8 and Bartok's Quartet No. 6 at a concert in Wolfsberg, Switzerland in mid-July 1980, before appearing several times in

¹⁹³ Australia Council for the Arts Annual Report 1979/80, p. 139; TAAB Minutes 21 and 22 October 1979, Item 6.10, AB 780/1/52, AB 780/3, SM 10/80, Archives Office of Tasmania.

¹⁹⁴ Report by the Petra String Quartet regarding the XIV World Congress of the International Society of Music Education held in Warsaw, Poland, July 1980.

¹⁹⁵ Petra String Quartet, International Tour AB 780/1/52, AB 780/3, SM 10/80, Archives Office of Tasmania.

Singapore where they performed Haydn, Meale, Borodin and Banks. The reviewer, Delisle Schwartz wrote that, 'The Petra has a technique good enough to turn them into a quartet of the first rank.'¹⁹⁶

Richard Meale feels that the Petra Quartet was the inspiration for him to compose a second String Quartet. He stated that collaborating with the Petra Quartet gave him the liberty to create exactly what he wanted.¹⁹⁷ He echoed the sentiments of Sculthorpe that the Quartet was intent on maintaining Australian music in the forefront of their repertoire.¹⁹⁸

The Petra Quartet's first performance of Tasmanian composer Don Kay's String Quartet No. 2 in 1979 was as a recording for Singapore Radio, but the Quartet's involvement with Kay's music continued throughout their existence. They commissioned his String Quartet No. 3 (1979) through the Tasmanian chapter of the Australian Society for Music Education, and premiered it in Hobart. Don Kay's work *Quiet Waters* (1980)¹⁹⁹ was first performed by the Petra Quartet in London, and *The Waking of the World* (1984)²⁰⁰ also a Petra Quartet commission, received its premiere performance in Tasmania.

The Petra Quartet was regarded as the leading exponent of Australian contemporary string quartets, and was continually approached by young and upcoming

¹⁹⁶ Delisle Schwartz, 'A quartet of the first rank,' *The Straits Times* (Singapore), 22 July 1980, personal papers Jan Sedivka.

¹⁹⁷ Richard Meale, interview by author, Sydney, 12 April 2006.

¹⁹⁸ Petra String Quartet publicity brochure, personal papers Jan Sedivka.

¹⁹⁹ This work is scored for soprano and string quartet.

²⁰⁰ Scored for string quartet, narrator and children's voices.

Australian composers to review their manuscripts for possible performance consideration.²⁰¹ Many contemporary works were performed, if only once or twice, and these included Peter Schaefer's²⁰² *Three Moments* (1980) (re-named *Toward*) for quartet; Gerald Glynn's²⁰³ *Synthesis*; Felix Meagher's Quartet *Come all Ye*; Gerard Brophy's²⁰⁴ *Lace* (1984), and quartets by Paul Bunn, John Wayne Dixon, Michael Dunn, Robert Laurie and Carl Vine. In a concert on 9 September 1984 the Petra Quartet gave first Australian performances of American-born Theodore Dollarhide's *Variations for String Quartet* (1984),²⁰⁵ and Donald Erb's²⁰⁶ *Sonata for String Quartet and Harpsichord* (1962).²⁰⁷ Dollarhide wished to reflect local experiences, and utilised a melody that to him had, 'Specific Australian connotations.'²⁰⁸ Other quartets played by the group included those

²⁰¹ Neil Clifton – *Movement for String Quartet* 1978, Sarah de Jong – *Tangents on a Song* (1978), Roger Roorman – *String Quartet*.

²⁰² Peter Schaefer (1956-) studied composition with Eric Gross and Peter Sculthorpe. Schaefer's composition received the Sarah Therese Makinson prize for composition from the University of Sydney, and was chosen to represent Australia at the Sixth Asian Music Rostrum in Korea in 1983.

²⁰³ Gerald Glynn (1943-) graduated in Queensland before studying composition with Peter Maxwell Davies in Adelaide, and Messiaen in Paris where Glynn now resides.

²⁰⁴ Gerard Brophy (1953-) guitarist who was born in Sydney and studied composition with Don Banks at the New South Wales Conservatorium. He is currently a lecturer at the Queensland Conservatorium.

²⁰⁵ Theodore Dollarhide (1948-) was born in California, studied music in Michigan and Paris, and resided in Melbourne from 1981-9. His presence in Melbourne was an inspiration to the generation of composers he tutored.

²⁰⁶ Donald Erb (1927-) is an American composer who accepted the position of composer-in-residence at the University of Melbourne. He studied in the USA and with Nadia Boulanger in Paris. Erb is the recipient of numerous arts awards and grants and his music has been performed in the USA, Australia, Europe and Africa. The Sonata was composed in 1962 and premiered by the Berkshire String Quartet.

²⁰⁷ This work was premiered by the Berkshire String Quartet.

²⁰⁸ Concert programme, notes by Dollarhide.

of Carl Vine and Anthony Gilbert.²⁰⁹ After the performance of Gilbert's first quartet in August 1981 he wrote:

What a superb performance! It had all the necessary edge and guts, made all the points solidly, and clearly conveyed the architecture. That quartet means a lot to me, belonging to a special time in my development as a composer and tentatively opening up areas I've since explored with perhaps more confidence – & maybe also with less excitement of discovery than in the quartet. So I was especially moved by the way you played it. I haven't yet heard the tape, but recollection of the performance brings me a good solid feeling of pleasure. I'm full of admiration for the speed at which you learnt it and mastered its many difficulties — you must have worked and worked at it. Thank you all so much.

Gilbert intended to compose a second quartet and was intent on dedicating it to the Petra Quartet.²¹⁰

James Paull's²¹¹ string quartet was performed on 21 September 1980 in an experimental concert, and he commented that the presence of the Petra Quartet influenced his writing a quartet. He placed high value on the Quartet, and was appreciative of the technical skills gained.²¹²

Eric Gross²¹³ is a European-born migrant composer whose Quintet for Eb Saxophone and String Quartet (1977) was first mentioned to Leon Stemler, the Petra

²⁰⁹ Carl Vine is one of Australia's most prominent contemporary composers. He studied composition with John Exton in Perth, and has resided in Sydney since 1975. He has composed symphonies, dance music, and chamber music. He is currently Artistic Director of Musica Viva.

²¹⁰ Letter from Tony Gilbert to the Petra String Quartet dated 21 August 1981.

²¹¹ James Paull (1957-) studied in Melbourne with Barry Conyngham and at the Victorian College of the Arts. He was also a member of the 'New Audience Ensemble.'

²¹² James Paull, correspondence to the writer, 26 March 2006.

²¹³ Eric Gross (1926-) was born in Vienna, and studied music in London's Trinity College and Aberdeen. He settled in Sydney in 1958, and was a lecturer at the University of Sydney.

Quartet's representative, in April 1980. Stemler replied that he had received the score and confirmed the possibility of recording the work for the ABC with Peter Clinch.²¹⁴ The work, completed in December 1977, was dedicated to Peter Clinch and premiered in Australia by the Petra Quartet and saxophonist Clinch in April 1983.²¹⁵ The same musicians also recorded the composition.

Colin Brumby's²¹⁶ String Quartet featured in a concert in Hobart in June 1982 and he commented that, 'The Petra Quartet is a group to be reckoned with.'²¹⁷ Brumby regarded the Quartet as the most valuable of the time performing Australian music, and that, 'They gave a stunning performance of my quartet.'²¹⁸

The Petra Quartet's emphasis on Australian contemporary music was not to the exclusion of other twentieth century composers. The Quartet performed Ligeti's Quartet No. 2 and Stravinsky's *In Memoriam Dylan Thomas* in 1981, and Lutoslowski's Quartet (1964) in 1983. As regards the Ligeti, critic David Vance wrote:

Playing such a difficult work demands individual and ensemble skills of the utmost capacity. The Petra String Quartet found this and more in more than twenty minutes of sheer musical concentration.²¹⁹

²¹⁴ Dr Eric Gross, correspondence from Leon Stemler dated 9 May 1980, private papers Sonia Hyland.

²¹⁵ Gross's work received its world premiere in Cologne, Germany with Peter Clinch.

²¹⁶ Colin Brumby (1933-) studied in Melbourne, London and Rome. He was employed at the University of Queensland until his retirement in 1998.

²¹⁷ Petra String Quartet publicity brochure, personal papers Jan Sedivka.

²¹⁸ Colin Brumby, interview by author, Brisbane, 14 September 2005.

²¹⁹ David Vance, 'Few ears take time to hear exciting ensemble,' *Sydney Morning Herald* (Sydney), 16 November 1981, 8.

At a recital presented by the International Society of Contemporary Music and the ABC in the Recording Hall of the Sydney Opera House on 25 September 1983,²²⁰ the Petra String Quartet²²¹ played the word premiere of Ross Edwards's²²² *Maninya II* for String Quartet composed in 1982. The work was originally a commission given to Peter Sculthorpe by the Petra Quartet. Sculthorpe transferred the commission to Ross Edwards whose early attempts to write string quartets were associated primarily with the Austral String Quartet. After the Austral Quartet disbanded, Edwards focussed attention on the Petra Quartet, and was grateful for the commission, although the Petra Quartet performed the composition only once.²²³

The pursuit of funding for the composition of Australian string works reflects the commitment made by the Quartet's founder Jan Sedivka. After initial rejection,²²⁴ a commission was given to Bozidar Kos in 1981.²²⁵ The Australia Council contributed \$900 for the new string quartet, and it was completed in 1982.²²⁶ The Petra Quartet gave the

²²⁰ The concert included String Quartet (1964) by Lutoslawski, and Meale's String Quartet No. 1 (1975).

²²¹ The quartet's complement was Julie Willder, Jonathan Allen, Trevor Jones and Susan Pickering.

²²² Ross Edwards (1943-) studied in Sydney and Adelaide, and then with Peter Maxwell Davies in London.

²²³ Ross Edwards, interview by author, Sydney, 9 April 2006.

²²⁴ File No. SM/45/80 Archives, Series No. AB780/1/89 – Petra String Quartet, Archives Office of Tasmania, and File No. SM/32/81, Archives Office of Tasmania.

²²⁵ Bozidar Kos (1934-) was born in Slovenia, and studied 'cello. He migrated to Australia in 1965, studied composition in Adelaide, and held a position at the University of Adelaide from 1976 to 1983. He was subsequently employed at the Sydney Conservatorium until his retirement in 2002.

²²⁶ Payment made 3 April 1981, Australia Council for the Arts Annual Report 1980/81 p. 122.

premiere performance of Kos's String Quartet on 30 July 1983 in Adelaide, presenting it on numerous occasions in the following two years.²²⁷

In the same year, the Petra Quartet played the premiere of Brenton Broadstock's²²⁸ String Quartet No. 2 in Melbourne. This quartet was written for the Petra Quartet and dedicated to Peter Sculthorpe. Carl Vine's String Quartet dates from 1984 and was a Petra Quartet commission. The funding for this composition was made available by the Australia Council and the TAAB.²²⁹ Vine accepted the conditions of the commission, and the Petra Quartet played the work on 14 July 1985. This was the last Australian work commissioned for and premiered by the Petra Quartet.²³⁰

In early 1984, the Petra Quartet premiered Edward Cowie's²³¹ String Quartet No. 3 op. 31 titled *The Creative Arts Quartet* in Adelaide. Cowie is English-born but from 1983 to 1994 was resident in Australia.²³² It is interesting to note that the Petra Quartet's

²²⁷ 16 March 1984 at the Adelaide Arts Festival, 9 July 1985 in Hobart, and 14 July 1985 in Sydney.

²²⁸ Brenton Broadstock (1952-) Melbourne-born composer who has studied in the USA and Australia. He has received numerable awards for his compositions, and currently is Professor of Composition at the University of Melbourne.

²²⁹ \$1,350 was made available by the Australia Council. Australia Council for the Arts Annual Report 182/83, pp. 136-7. The TAAB contributed \$450 for this commission SM/40/83 AB780/1/195, Archives Office of Tasmania.

²³⁰ A list of Petra String Quartet concerts is provided in Appendix 13, their recordings in Appendix 14, and a list of their scores in Appendix 15.

²³¹ Edward Cowie (1943-) studied with Racine Fricker and Alexander Goehr in England, and with Lutoslawski in Poland. He is also a conductor, painter and scientist, and after spending twelve years in Australia, he returned to England.

²³² During the Petra Quartet's appearances in Wollongong in July 1984, Cowie's quartet was discussed with the composer, and the workshop was illustrated with musical examples that preceded a complete performance of the work.

concerts at the Adelaide Festival 1984 included string quartets commissioned by the Quartet itself, and quartets by Meale and Sitsky.²³³

At the end of 1985, the Quartet performed John Exton's String Quartet No. 5 in Hobart. In their final concert that took place in Canberra on 2 March 1986, the Quartet performed an all-Australian programme of works by Alfred Hill, Margaret Sutherland and Nigel Butterley²³⁴ that embraced three distinct periods of music creativity.

The following graphs give details of the twentieth century contemporary music played by the Petra Quartet indicating works by Australian composers. The first graph presents an overall picture of the Quartet's repertoire for the period from 1976 to 1985. The second graph is limited to 1977 to 1980, a period of stability for the Quartet, and shows its contribution to Australian contemporary music.

Figure 22. Petra String Quartet performances of contemporary music 1975-1985

²³³ Petra String Quartet publicity brochure, personal papers Jan Sedivka.

²³⁴ Alfred Hill Quartet no. 2 in g minor, *Maori Legends* (1911), Margaret Sutherland Quartet no. 1 (1937), Nigel Butterley Quartet no. 3 (1980).

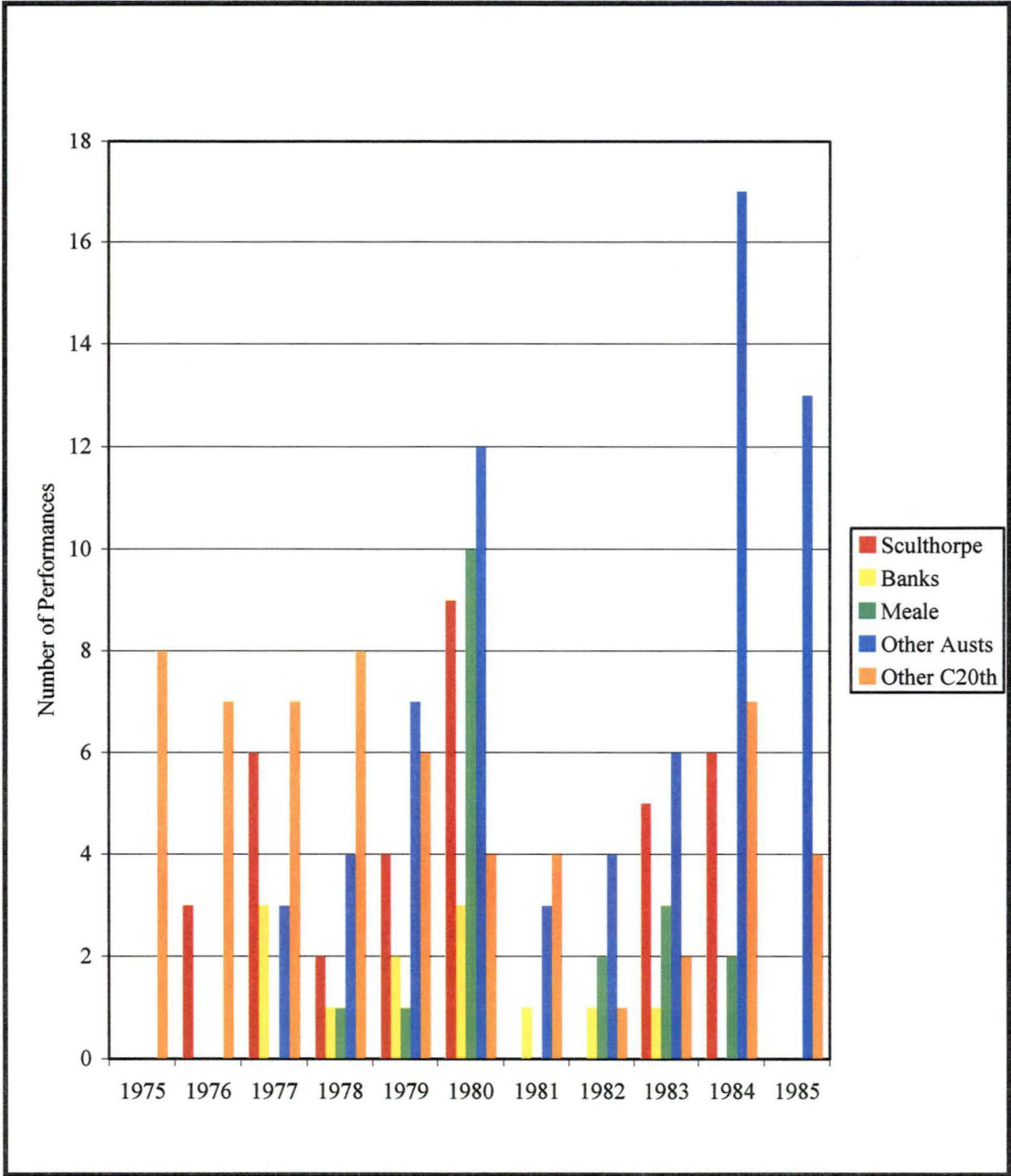
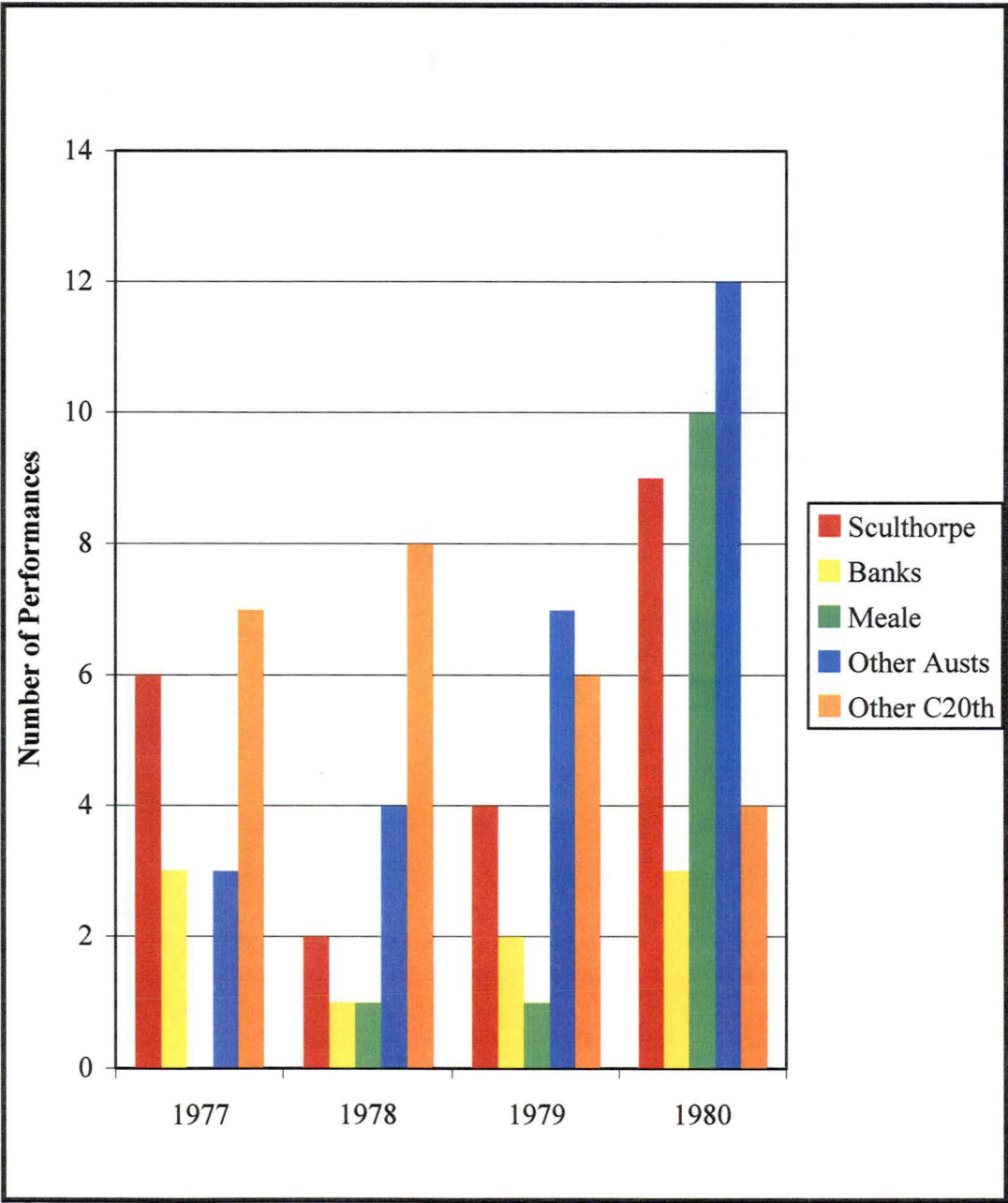


Figure 23. Petra String Quartet performances of twentieth century music 1977-1980



Jan Sedivka retired as Director of the Tasmanian Conservatorium at the end of 1982, and although he was appointed Master Musician-in-Residence, the continued funding of the Petra String Quartet became an administrative matter that was handled by the incoming director. From 1973 to 1982, Sedivka had successfully supported the Petra String Quartet's endeavours to promote Australian music, but the changing of the guard at the Conservatorium left the Quartet's members in a state of limbo regarding their long-term economic security as their period of employment expired at the end of 1983. Claudio Alcorso, who was a member of the Tasmanian Conservatorium Board, included this item at a meeting:

It is important that Jan [Sedivka] should somehow retain a leading role in the strings school and in the Petra Quartet, if we want both to remain 'centres of excellence'. Jan has many years during which he can inspire young people to work for excellence. Indeed I believe this is the area in which his best talents lie. We would all be the losers by not utilizing them.²³⁵

In 1983 a request was made to the TAAB by the Quartet for a grant of \$10,000 to assist a four-weeks' intrastate tour. The response was a series of comments regarding the difficulties of marketing chamber music, twentieth century chamber music, the quartet's unsuitability as a touring programme, and poor school attendances. The following suggestions were made:

Programme I 'Chamber Music Can be Fun'

²³⁵ Letter from Claudio Alcorso to Prof Peter Scott, Acting Vice Chancellor University of Tasmania, dated 4 June 1982, SM41/83, AB780/1/210, Petra String Quartet, Archives Office of Tasmania.

Programme II Workshops for senior students specialising in strings

Programme III A demystification of chamber music, nothing technical, nothing contemporary. They want a 'chatty' entertainment, e.g. Mozart's private life or 'What Constanza did next – an evening of Gossip and Music'.

Programme IV Straight recitals.²³⁶

This watered down list of Programmes I to III could hardly be considered a substitute form of employment for the Quartet, and without Sedivka's direct input and influence the Quartet's future appeared extremely dim.

Graeme Buchanan, who was Dean and Head of Department after Sedivka's retirement, asked for shared financial support for the Petra Quartet from the University of Tasmania, the Tasmanian Government through the Tasmanian Education Department, and the TAAB. His request was justified by stating:

In pursuing a policy of specialisation in contemporary works, particularly Australian compositions, as its principal repertoire, the quartet now occupies a unique position as exponents of this genre in Australia. This is substantiated by the number of commissions accepted by leading Australian composers for works to be written especially for the Petra Quartet.²³⁷

²³⁶ SM/41/83 AB780/1/210, Petra String Quartet, Archives Office of Tasmania.

²³⁷ Correspondence dated 26 May 1983 from Graeme Buchanan to the Minister for the Arts SM/52/83 AB780/1/244 Conservatorium and Petra String Quartet as Musicians-in-Residence, Archives Office of Tasmania.

The TAAB approved a grant of \$5,880 for a 1983 eleven-day touring programme.²³⁸ However, violist Trevor Jones had resigned in October 1983, and it was requested that funds be re-allocated to the Quartet for 1984. This request was approved.²³⁹ Further correspondence reveals that general funding problems were looming.²⁴⁰ The State Government was not prepared to commit funds for salaries, and although the TAAB's representative wrote to the Deputy Premier requesting that the Quartet become a State Quartet of Tasmania,²⁴¹ funding for this was not approved. The Conservatorium was prepared to inject \$32,108 into the Quartet, and requested a similar sum of monies from the TAAB and the State Government. The TAAB skirted around direct involvement with large sums for funding, claiming that current commitments by the Petra String Quartet (\$5,880 grant) for the Tasmanian tour had not been fulfilled, and no programme had been provided. The TAAB also claimed that grants were dependent on overall future musical needs by all bodies. Sedivka, without the influence of an official position, had neither power nor voice to persuade the funding bodies to maintain their support of the Quartet.

A Tasmanian Conservatorium Board Meeting on 10 November 1982 determined:

²³⁸ Correspondence dated 23 November 1982 from Bingham to Julie Willder, leader of the Quartet, SM/41/83 AB780/1/210, Petra String Quartet, Archives Office of Tasmania.

²³⁹ Correspondence dated 30 March 1984 from Deputy Premier Bingham to John Menadue, Acting Head of the Conservatorium. A letter dated 11 May 1984 advised that the tour was planned for 8-26 October 1984, as a violist had not been found, SM/41/83 AB780/1/210, Petra String Quartet, Archives Office of Tasmania.

²⁴⁰ Correspondence from R.J. Beswick Minister for the Arts to John Menadue, SM/41/83 AB780/1/210, Petra String Quartet, Archives Office of Tasmania.

²⁴¹ Correspondence dated 2 April 1984 from Lee Prince, TAAB to the Deputy Premier, SM/41/83 AB780/1/210, Petra String Quartet, Archives Office of Tasmania.

That the Petra String Quartet should be maintained as a group of resident performers whose appointments should be of four years' duration to afford security. At the end of the first two years the appointment should be reviewed. At this stage an appointee should be offered a further four-year contract or informed whether the contract would be terminated at the end of the four years.²⁴²

This recommendation meant that the Petra String Quartet could be re-appointed for four years from the end of 1983. However, it was decided that only a two-year term of employment would be offered up to 31 December 1985.²⁴³

At a meeting on 22 February 1985, incoming Director of the Tasmanian Conservatorium David Cubbin tabled proposals that ranged from re-structuring the Quartet's teaching load to total disbandment. On 6 May 1985, briefing notes provided by the TAAB advised Cubbin that the State Government would not provide funds and that 'the continuation of the Quartet would not necessarily have a high priority ...'²⁴⁴

On the 7 May 1985, a letter was written by the members of the Quartet – Jonathan Allen, Peter Exton, Helen Sargeant and Susan Pickering to Dr Letts at the University of Tasmania regarding the termination of their contracted positions of artists-in-residence. The letter included in the lengthy article stated:

²⁴² Conservatorium of Music Board Meeting, 2.2 Item (i) Petra String Quartet dated 10 November 1982.

²⁴³ Report Regarding Staffing, Conservatorium of Music Board meeting, 4 November 1983.

²⁴⁴ SM/41/84 Petra String Quartet, Archives Office of Tasmania.

The four people concerned were advised at the meeting by the head of the conservatorium, Mr David Cubbin, that it was unlikely their positions would be renewed ... The four contracted positions for artists-in-residence were established 10 years ago and the current contracts are due to end in December this year. The positions were threatened because the university had a tighter budget for next year and because there were few university positions to cut. It will be the end of a quartet which has commissioned and played works by Australian composers and the only quartet in Australia specialising in Australian music.²⁴⁵

Leader of the Quartet, Jonathan Allen added:

The Quartet has survived throughout ten years in spite of factors which might have destroyed other groups. Such factors have included short term contracts, inadequate financial support and unusually heavy workloads — necessitated by the Quartet's interest and concern to further the cause of Australian composition, often involving the need to learn highly complex works for perhaps only one or two performances. ... The loss of the Quartet would be an indication of Australia's diminishing support for its local groups, composers and the Arts in general. Undoubtedly it would also be seen as a step towards weakening the string section of the Tasmanian Conservatorium, which has become known both in Australia and overseas as a unique centre of excellence.²⁴⁶

The article continued that the Quartet had performed at major Australian music festivals, and was hoping to release a recording of Cowie's quartet in the near future. The writer criticised the proposal to disband the Quartet, as it would deprive Tasmania of a unique group that was representative internationally and nationally. The new director of

²⁴⁵ "Uni staff cuts could mean end to State's Petra String Quartet," *The Mercury* (Hobart), 7 May 1985, 2.

²⁴⁶ 'Uni staff cuts could mean end to State's Petra String Quartet,' *The Mercury* (Hobart), 7 May 1985, 2.

the Tasmanian Conservatorium insisted that an alternative ensemble would be established, and that staffing options would be tabled for the University to consider.²⁴⁷

The first official letter of protest to the University of Tasmania regarding the recommendation that the Petra Quartet be disbanded, claimed that during the selection of a new director, it had been determined by the selection committee that the Quartet 'be maintained as a group of resident performers.' It was also stated that after two decades of eminence, the future of string playing in Tasmania, would suffer. The University Council was asked to reconsider its decision.²⁴⁸

Neither the new Director nor the University of Tasmania was swayed from the resolution to disband the Petra Quartet. The Director completed a staffing review with the clear intention to engage tutors in electronic music, and teacher education.

For this reason the University has decided to disestablish at the end of the year the four tutorship positions occupied by members of the Petra Quartet ...²⁴⁹

Correspondence verifying this course of action was sent from the Petra Quartet to the TAAB,²⁵⁰ and on 16 May 1985, the Director of the Conservatorium concluded that:

²⁴⁷ 'Uni staff cuts could mean end to State's Petra String Quartet, *The Mercury* (Hobart), 7 May 1985, 2.

²⁴⁸ Letter dated 20 May 1985 from G.D. Spearritt, Head of the Department of Music, University of Queensland to Prof. A. Lazenby, Vice-Chancellor University of Tasmania. Personal papers Jan Sedivka.

²⁴⁹ Meeting of the Board of the Conservatorium of Music – Agenda – 12 July 1985, Item 6. Matters for Report – Report of Professor D. Cubbin.

²⁵⁰ Letter dated 7 May 1985, SM/41/84, Archives Office of Tasmania.

... the advantages of employing an artists-in-residence ensemble are now outweighed by the consequent imbalance within the academic staffing establishment of the Conservatorium. In view of the staffing priorities, the termination of the Petra Quartet contracted positions is identified as being the most appropriate option for implementation in 1986.²⁵¹

The demise of the Petra String Quartet attracted letters of protest from Australian composers, artists and Quartet supporters:

... if we struggle hard enough, we can minimise the effects of distance, and isolation, and parochialism, and help produce other things, right here and now, that in the past have seemed beyond our reach. Thirty years ago the existence of an international standard string quartet based in Hobart, and enjoying a growing national and world reputation was an impossibility. It is now a fact. That the Petra Quartet is a current asset to enjoy and overseas ambassador to be proud of, says much for what we Tasmanians have achieved in that time, and the way our view of ourselves is changing. People from large and more cosmopolitan centres are no longer justified in thinking that Tasmania broods forever as an economic and cultural Dark Ages. But if Petra is dumped, for lack of ready cash or a sense of priorities that says it must be kept going, the Dark Ages loom frighteningly close again.²⁵²

As one who was closely associated with the Conservatorium in its early years and who has watched with interest and pleasure its development since that time to a position of dynamic influence in Australia and elsewhere. I am dismayed to learn that the disbanding of the Petra Quartet is being considered. The Petra's accumulated experience and expertise have played a major part in building a tradition which has created an institution of widely recognised worth. With its

²⁵¹ David Cubbin, 'Review of Academic Staffing Establishment and Recommendations,' 16 May 1985, SM/41/81, Archives Office of Tasmania.

²⁵² John Honey, 'Petra Quartet's Future,' *The Mercury* (Hobart), 29 May 1985, 10.

disappearance would go an influential opportunity of presenting Australian music not merely to Australians but to significant parts of the world. To believe that the elimination of so vital a part of the Conservatorium's activity is seriously under consideration makes one anxious about the part the University is prepared to play in sustaining and improving our cultural life.²⁵³

Whether Director David Cubbin was determined to destroy the existence of the Petra Quartet is a matter of conjecture. Sedivka's opinion was that Cubbin had applied for the Tasmanian Conservatorium Director's position in 1972, and had been unsuccessful. As the appointed Director in 1984, Cubbin could demystify Sedivka²⁵⁴ The anti-Sedivka stance is verified by these comments of one of the Conservatorium's past secretaries:

Cubbin set out to destroy Petra, he made it clear that their days were numbered and that he had no intention of including them in staffing for the future. Jan [Sedivka] was deflated and defeated. Cubbin was anti Jan and Petra was the tool in this anti feeling. He did not want to work with Jan who had been so successful and visibly revered by many people. He could not reduce Jan's power while the emphasis on strings was allowed to continue.²⁵⁵

Although assistance to the sum of \$135,000 was sought from various sponsors, it appears that Cubbin's resolve to disband the group would not be deterred. He had approached a number of institutions throughout Australia creating the appearance that an

²⁵³ Kenneth Brooks, 'Petra Quartet's Future,' *The Mercury*, 29 May 1985, 10.

²⁵⁴ Jan Sedivka, interview by author, Hobart, 24 March 2006.

²⁵⁵ The speaker of these comments wishes to remain anonymous. The secretary concerned was interviewed by author, Hobart, 10 March 2005.

attempt to form a consortium of sponsors was a viable alternative. Ultimately however, he stood by his claim that:

... education standards at the conservatorium were suffering because of teacher workloads, and the \$90,000 paid to the Petra quartet would be used in 1986 to establish full-time lectureships ...²⁵⁶

On 24 June 1985, a letter was printed that had been signed by all prominent Australian composers:²⁵⁷

We, the undersigned Australian composers, write with great concern regarding the future of the Petra String Quartet. The PSQ has, for many years, been widely known and admired all over the country (and overseas) as a great promoter of Australian and contemporary music. It is one of the success stories of the Tasmanian musical scene. It holds a unique place on the Australian musical arena. The University of Tasmania has announced that to replace the Petras it would establish a high quality staff ensemble. It must be made absolutely clear that such a mixed ensemble could not replace the Petra SQ. Firstly, its repertoire would have to be different. The string quartet is the pinnacle of the chamber music repertoire, and has been so for a few hundred years. The staff ensemble would have to begin to build repertoire. Besides, we already have mixed ensembles in the guise of the Australian Ensemble and the Flederman Ensemble. It is precisely in the area of the string quartet that we currently have a vacuum, especially a quartet that, as a matter of committed policy, performed so much

²⁵⁶ Russell Kelly, 'Bid to find sponsors for Petra String Quartet,' *The Mercury* (Hobart), 22 June 1985, 9, and Jan Sedivka, interview by author, Hobart, 24 March 2006.

²⁵⁷ Gerard Brophy, Nigel Butterley, Brendan Broadstock, Colin Brumby, Tristram Carey, Barry Conyngham, Edward Cowie, Malcolm Fox, Maya Henderson, Graham Koehne, Bozidar Kos, Richard Meale, Richard Mills, James Penberthy, Greg Schiemer, Peter Sculthorpe, Larry Sitsky, Peter Tahourdin, George Tibbits and Martin Wesley-Smith.

Australian music. Secondly, there is absolutely no guarantee that such a staff ensemble would work, no matter how exalted the individuals comprising it.

Thirdly, it would take a long time to establish itself. Fourthly, staff members would not be able to devote themselves to the cause of Australian music as the Petras have done. Why bother creating a new ensemble when there is a perfectly fine proven ensemble already in residence? It is clear that in these difficult economic times, various constraints and staff/student ratios are applied. However, we urge the university not to take such a drastic step without at least seriously providing and planning for the continuance of this excellent string quartet by arranging some form of alternative funding.²⁵⁸

There was an outpouring of protest, and letters were published throughout Australia,²⁵⁹ but all to no avail.

Sedivka as the past director of the Conservatorium, 'added his voice to the chorus of opposition:

²⁵⁸ 'Concerned over quartet,' *The Mercury* (Hobart), 24 June 1985, 9.

²⁵⁹ Other protestations were made by Dr. Eric Gross to Prof. Alec Lazenby, University of Tasmania, 15 May 1985; Larry Sitsky and Gwen Harwood, 'Fears for state string quartet,' *The Mercury* (Hobart), 16 May 1985, 9; 'Petra quartet faces being disbanded,' *The Mercury* (Hobart), 22 May 1985, 11; Lord Mayor Ald. Broadby, "State to lose string quartet," *The Tasmanian Mail Magazine* (Hobart), 11 June 1985, 12; 'Concerned over quartet,' *The Australian* (Sydney), 25 June 1985, 7; Salomon, 'Classical,' *The Sunday Tasmanian* (Hobart), 30 June 1985, 20; Prof Alec Lazenby, 'Petras have to face music on varsity costs,' *The Mercury* (Hobart), 5 July 1985, 9; Ruth Porteus, 'Support for quartet,' *The Mercury* (Hobart), 12 July 1985, 9; Bill West, 'Musicians fall victim to tertiary funding squeeze,' *The Australian* (Sydney), 17 July 1985, 13; David Vance, 'Unjust treatment of quartet,' *The Sydney Morning Herald* (Sydney), 17 July 1985, 13; Harvey Mitchell, 'Chamber music in Australia: let's make it permanent,' *Artforce* 51, October 1985; Jim Dickenson, 'Quartet joins cultural tip,' *The Examiner* (Launceston), November 1985. Personal papers Jan Sedivka, no other information available; Russell Kelly, 'Final curtain for quartet,' *The Mercury* (Hobart), 23 November 1985, 24; Salomon, 'Fallen saplings in a tall musical forest,' *The Sunday Tasmanian* (Hobart), 24 November 1985, 31.

If the Petra String Quartet were to discontinue their activities in Tasmania, it would represent a permanent loss of a prestige group nationally recognised for its unique contribution to Australian contemporary music. The Sydney String Quartet broke up earlier this year. Only two other conservatoriums in the country have a string quartet, and neither has reached the standard of the Petra.²⁶⁰

The Petra Quartet was formerly disbanded on 31 December 1985, and unspent funds were returned to consolidated revenue. The Australia Council commissioned three works for string quartet from composers Andrew Ford, Moya Henderson, and Stephen Leek, but these compositions were never performed by the Petra String Quartet.

The notability and value of the quartet can be judged by comments gleaned from composers and critics alike. The Quartet served as an ambassador and promoter of Australian music overseas – Sedivka’s input and role as mentor and teacher, often working twenty hours weekly with the group, filled the vacuum left by the Austral Quartet, and ‘made greater efforts than most Australian ensembles, to discover and expose Australia’s musical wealth and heritage.’²⁶¹

(viii) Violin Concerto Commissions

Sedivka’s years as a member of the Music Committee of the prestigious arts body Australia Council, ranged from 1975 to 1980. His influence within, was to facilitate the commissioning of Australian-composed violin concertos, as well as chamber works for

²⁶⁰ “Petra quartet faces being disbanded,” Midweek, *The Mercury*. Personal papers Jan Sedivka, no other details available.

²⁶¹ James Koehne, ‘Discoveries in Australian music,’ *The Canberra Times* (Canberra), 2 March 1986, 15.

the Petra String Quartet. The concertos that were funded by Australia Council were composed after Sedivka's tenure on the Music Committee had expired, but he was fully conversant with the methods of obtaining financial support for composers. Sedivka also managed to secure funding contributions from Australia Council for visiting teachers who participated in the String Summer Schools, and for master-class grants between 1986 and 1990.²⁶²

The violin concertos that Sedivka commissioned form an integral part of the Australian contemporary string repertoire; their styles range from Cugley's music that, 'represents a curious polarization of techniques, in which starkly primitive melorhythms enter a tangential relationship with total serialism,'²⁶³ to Colin Brumby, whose work reflects nature, is lyrical and well-structured.²⁶⁴

²⁶² Information from Vanessa Chalker, Australia Council, 12 January 2006.

²⁶³ Nicolas Slonimsky referring to the music of Ian Cugley, *Baker's Dictionary of Twentieth Century Classical Musicians* (New York: Schirmer Books, 2001), 272.

²⁶⁴ Foreman, Lewis ed., *British Music Now: A guide to the work of younger composers* (London: Paul Elek, 1975), 185.

Figure 24. Violin concerto commissions

Composer	Work	Date Composed	First Performance
Ian Cugley	Concerto	1972-3	17 November 1981 ²⁶⁵
James Penberthy ²⁶⁶	Concerto op. 162	1979	19 December 1980, JS, TSO, Patrick Thomas
Don Kay	Concerto	1982	1983 ²⁶⁷
Colin Brumby	Concerto no. 2	1983	4-5 August 1983, JS, QSO, Werner Andreas Albert ²⁶⁸
Eric Gross ²⁶⁹	Concerto no. 2 op. 144	1985	Never performed
Edward Cowie	Concerto	1985	Never performed
Bozidar Kos	Concerto	1986	1990, Dene Olding, SSO, Richard Mills

It was a period of eight years before Cugley's work was played. Sedivka premiered the work with the Tasmanian Symphony Orchestra for an ABC broadcast. Kay's commission was offered in 1981, the grant having been requested by the University of Tasmania Music Committee, and a contribution was made by the TAAB.²⁷⁰ Kay completed the concerto in 1982. Colin Brumby was commissioned to write a concerto in 1982,²⁷¹ and completed the work in 1983. Bozidar Kos's concerto was commissioned during the period 1983-4²⁷² and his composition dates from 1985. Eric

²⁶⁵ ABC broadcast.

²⁶⁶ James Penberthy (1917-99) was born in Melbourne, studied in Perth, at the Melbourne University Conservatorium, and in England, France and Italy. He founded the West Australian Opera Company, was a prolific composer principally of ballets and operas.

²⁶⁷ ABC broadcast, exact date not known.

²⁶⁸ This concerto was recorded by the ABC. Sedivka has never played the work publicly.

²⁶⁹ Eric Gross's music is performed principally in America and Europe. Eric Gross, interview by author, Sydney, 19 April 2006.

²⁷⁰ Australian Council for the Arts Annual Report 1980/81, p. 121.

²⁷¹ Australian Council for the Arts Annual Report 1982/83, pp. 136-7.

²⁷² Australian Council for the Arts Annual Report 1983/84, p. 150.

Gross was offered the commission in 1984, and the work was finished a year later.²⁷³

Edward Cowie received his commission in 1985, and completed the work in the same year.²⁷⁴

Sedivka instigated the above commissions. Brumby and Sedivka met in Hobart where Sedivka enthusiastically encouraged Brumby to compose a second violin concerto. Colin Brumby said of this work, 'It's an uncomplicated work, the sounds make harmonic sense, it seemed to write itself,'²⁷⁵ and he continued:

The listener who may be expecting to hear astringent harmonies and either static or spastic rhythms characterised of so much contemporary music will not find them in this work. Song is the impulse behind the work, and the joy in treating the violin like a voice. So the traditional three movements you will find warm and lyrical.²⁷⁶

The Kos Violin Concerto was written in 1986 although commissioned in 1984 by the Tasmanian Conservatorium of Music for Jan Sedivka. It was never played by Sedivka, and after collaboration with the composer, Dene Olding premiered the concerto in 1990 with the Sydney Symphony Orchestra, conducted by Richard Mills. Kos won third prize at the XXIV *Premio Musicale Citta di Trieste* competition in 1987 for this concerto.

²⁷³ Australian Council for the Arts Annual Report 1984/85, p. 181.

²⁷⁴ Australian Council for the Arts Annual Report 1985/86, p. 99.

²⁷⁵ Colin Brumby, interview by author, Brisbane, 14 September 2005.

²⁷⁶ Colin Brumby, programme notes, personal papers.

The following figure lists the other compositions that were either dedicated to or commissioned by Jan Sedivka.

Figure 25. Compositions dedicated to Jan & Beryl Sedivka or commissioned by Jan Sedivka

Composer	Composition	Date Composed	First Performed
Don Kay	<i>Six Miniatures</i> vn, vc, pf	1986	17 September 1968
Don Kay	<i>Three Pieces</i> stg orch	1969	28 October 1969
Don Kay	<i>Rhapsody</i> vn, pf	1983	24 January 1983
Edward Cowie	<i>Voices of the Land</i> vn, pf	1987	14 March 1992 JS, BS, Hobart
Matthew Hindson	<i>Of Unnatural Bondage</i> vn, pf	1992	Never performed
Richard Mills	<i>Music for Strings</i>	1977	2 September 1977 Hobart

On 14 March 1992 Jan and Beryl Sedivka played the premiere performance of Cowie's *Voices of the Land* for Violin and Piano op. 43 (1987).²⁷⁷ The work was a Bicentennial commission from ABC-FM with the aid of funds provided by the Australia Council. The score is inscribed, 'To Jan Sedivka: with friendship.'²⁷⁸ Matthew Hindson's work *Of Unnatural Bondage*, Sonata for Violin and Piano was dedicated to Jan and Beryl Sedivka.

²⁷⁷ This was a Musca Viva concert.

²⁷⁸ Cited from the score held by Jan Sedivka, November 2006.

(ix) Jan Sedivka & Larry Sitsky

Sedivka's relationship with pianist and immigrant composer Larry Sitsky spans decades, and their friendship began in Queensland when both were employed at the Queensland Conservatorium. They shared spiritual and philosophical exchanges that inspired, and challenged both musicians. It was performing together that first aroused Sitsky's interest in writing for Sedivka, as Sitsky related:²⁷⁹ 'The pieces created the relationship, and the relationship created the pieces.'²⁸⁰

At the Symposium of Australian Composers, held in Hobart from 17-21 April 1963, reactions to Sitsky's music by critic and public alike reflected opinions – from the creative individuality of his work, and his disregard for convention – to the voice of a new expression of Australian music. Sitsky has stated that his compositions are biographical milestones on the road to self-awareness.²⁸¹ This is especially pertinent regarding the four violin concertos that chronicle not only his changes as a human being and composer, but also reflect the complex development of Jan Sedivka's personality, and his evolution as a violinist.²⁸²

Sitsky had not composed a concerto prior to his first violin concerto *Mysterium Cosmographicum*:

²⁷⁹ They performed works by Busoni, Debussy, Janáček, Bloch and Franck, as well as trios with Sela Trau.

²⁸⁰ Larry Sitsky, interview by author, Canberra, 3 June 2006.

²⁸¹ Larry Sitsky, interview by author, Canberra, 3 June 2006.

²⁸² Larry Sitsky, interview by author, Canberra, 3 June 2006.

It was conceived in our kitchen in Brisbane, and is a good example of what occurred when we [Sedivka and Sitsky] sat and talked for a long time. The piece took a couple of years to write. The first one happened coincidentally as we would be reading similar things, or the same things. When the first piece occurred, we had both started reading Koestler's *The Sleepwalkers* that deals with the watershed period when science became separate from astrology, and medieval cosmology. There is a description of the mental processes of Kepler who was a medieval alchemist and modern scientist. We talked for a long time about the Cabbalist notion "as above so below," the idea that, according to Kepler, the laws which govern human behaviour and human hearing are the same laws that govern the universe. In a way part of me knows there are scientific flaws in that kind of view, but to me the poetics of it are very beautiful, and more importantly there was enough to trigger a musical idea. Jan [Sedivka] felt the same way, and that's how *Mysterium Cosmographicum*²⁸³ came about. Kepler's work *New Astrology* is littered with musical examples, and they are the sounds of celestial harmony.²⁸⁴

Concerto No. 1 for violin, orchestra and female voices, *Mysterium Cosmographicum* was commissioned by the University of Melbourne and was winner of the A. H. Maggs Award. It was completed in January 1972, and dedicated to Sedivka who premiered it on 28 March 1974 in Hobart.²⁸⁵ There was a repeat performance of this concerto in Sydney on 6 September 1978 with Sedivka, and the Sydney Symphony Orchestra conducted by Charles Mackerras.

²⁸³ The title is the name of one of Kepler's books.

²⁸⁴ Larry Sitsky, interview by author, Canberra, 3 June 2006.

²⁸⁵ The Tasmanian Symphony Orchestra was conducted by Vanco Cavdarski.

Sitsky stated that each work he wrote for Sedivka has evolved from their mutual interest in extra-musical subjects they talked about.²⁸⁶ Although living in separate cities, Sedivka's musical input to the concertos was invaluable. When Sitsky was composing he would have consulted Sedivka, but instead brought the score and gave it to Sedivka. The two musicians understood the freedom of rhythm that was already in its embryonic form. They treated the score as a blueprint for the music. Sedivka suggested altered notation, and Sitsky always listened to him. The pieces were written depending on Sedivka to play with his 'rubbery flexibility.'²⁸⁷ Sitsky added that:

Jan knew the effect I wanted, and together we devised a new way of notating a particular passage which I think he called "the snake" because it looked undulating, but it was a genuine interaction between composer and performer. Jan is so creative with these things, he came forward with some suggestions that helped me as a composer ... The use of the violin was symbolic, it had to do with a kind of mystic journey. It's symbolic of the individual on his own within the cosmos, finding one's place.²⁸⁸ The first violin concerto was the first concerto I composed. The violin is the voice of the soul, its single line is more like the human voice and this one line evolving came to me naturally. I partly associated the instrument with myself. The way of playing is Jan's.²⁸⁹

There were many humorous exchanges between Sedivka and Sitsky, and they make light of what was a serious composition, yet verify the intellectual contact the two musicians shared, the musical freedom, and innate trust that existed between them. The

²⁸⁶ Larry Sitsky, interview with Louise Oxley, Canberra, 19 August 1996. Notes provided by interviewer.

²⁸⁷ Larry Sitsky, interview by author, Canberra, 3 June 2006.

²⁸⁸ Larry Sitsky, interview by Louise Oxley, Canberra, 19 August 1996. Personal papers Louise Oxley.

²⁸⁹ Larry Sitsky, interview by author, Canberra, 3 June 2006.

first concerto was partly Sitsky's spiritual journey, and also part of Sedivka's spirituality. Sedivka's playing of *portamento* was not a reflection of the Ševčík/Kocian School in which he was trained, but it appealed to Sitsky, and he composed accordingly. Sitsky felt that there was 'Jewishness' in Sedivka's interpretation, most likely the influence of 'cellist Sela Trau, and his years in London working with Jewish musicians.²⁹⁰

Sitsky's composition *Atman – A Song of Serenity* for piano trio dates from 1975 and was requested by the Tasmanian Conservatorium Trio. The work is dedicated to 'cellist Sela Trau.²⁹¹

Gurdjieff: Concerto No. 2 for violin and small orchestra was many years in the making. Sitsky was inspired by the contents of Gurdjieff's privately published four volumes of *Ancient Melodies* that he and Sedivka eventually located. Sitsky drew on these melodies as well as Gurdjieff's concept of the relation between the movement of the planets, human activities, and the vibrations that create musical tone. The essence of the relationship Sedivka and Sitsky enjoyed were also formative features of the second concerto.

It's [the relationship] unique, it has never happened with anyone else. We discovered that we were kindred spirits. Jan introduced me to the ideas that the teachings of Gurdjieff and Ouspensky are not nebulous. I regard the value of the teaching not as a spiritual way of looking at life, but as existential philosophy.²⁹²

²⁹⁰ Larry Sitsky, interview by author, Canberra, 3 June 2006.

²⁹¹ *Atman* was first performed by the Mayne Trio in Brisbane in 1976. The Sedivkas and Trau regrettably never played it.

²⁹² Larry Sitsky, interview by author, Canberra, 3 June 2006.

The actual writing was fairly quick, but the gestation was slow. Jan and I had spoken about Gurdjieff²⁹³ for many years. There was a musical connection, as Gurdjieff talks about octaves when he means planes of existence. There was musical symbology with Ouspensky as well who was a mathematician, and so there are musical references constantly in the writing, also eastern thought, and the emergence of theosophy. We discussed people who had broached this topic, Scriabin for example. So slowly the *Gurdjieffian* concerto emerged. I used the number symbolism that Gurdjieff used, the shift from E to F and the moment before you move to the higher octave. All of this was built into the work; it was the result of our talking about what Gurdjieff meant.²⁹⁴

Sedivka used aspects of Gurdjieff's philosophy in his teaching, and in his life.

Sitsky and Sedivka explored this philosophy together and Sitsky added that:

We both looked at Gurdjieff's way of teaching, in the larger sense. Over the years we decided it was too ruthless as some students cracked under the strain of its brutality. As regards the concerto, I tried to write something real and new. The traditional side was Jan's playing, and the new was my using those ancient melodies that I bent for my own purposes. The surrounding, the setting of the tunes, I tried to give that a new setting. I felt more confident writing for the violin by then, so there was less room for Jan to have input.²⁹⁵

Sitsky also stated that Sedivka was not an extroverted player by nature, and as Sitsky explored the inner self, it was precisely Sedivka's approach and sound that he found appealing.

²⁹³ George Ivanovich Gurdjieff (1877?-1949) was born of Armenian and Greek parents. He spent twenty years travelling throughout Asia and the Middle East in search of esoteric truths.

²⁹⁴ Larry Sitsky, interview by author, Canberra, 3 June 2006.

²⁹⁵ Larry Sitsky, interview by author, Canberra, 3 June 2006.

The manuscript of *Gurdjieff*: Concerto No. 2 is dated 20 February 1983, and dedicated 'to my good friend Jan Sedivka.' Unlike the massive orchestration of the first violin concerto, the second concerto utilises a chamber orchestra. The concerto was commissioned by the University of Tasmania, and the premiere performance on 21 July 1984 celebrated Sitsky's fiftieth birthday. Sedivka was soloist with the Tasmanian Conservatorium orchestra conducted by Keith Crellin. Repeat performances were in Canberra on 29 and 30 August 1984 with Sedivka and the Canberra Symphony Orchestra conducted by Leonard Dommett.

Sitsky's composition for violin and piano, *Tetragrammaton*,²⁹⁶ was initiated by Sedivka's colleagues²⁹⁷ for Sedivka's seventieth birthday celebration in 1987. The four movements are based on the Hebrew letters YHWH,²⁹⁸ to which Gwen Harwood wrote beautifully poignant poems.²⁹⁹ Sitsky had previously sketched a piece for violin and piano, but had abandoned the original, and reworked it as a quartet for flute, viola, violoncello and piano. When approached to compose a celebratory item, he offered to write out the original. The work embraces Asian mysticism and European impressionism, the programmatic content being a quotation from the writing of Ouspensky.³⁰⁰

²⁹⁶ *Tetragrammaton* is the group of four letters symbolising the holy and ineffable name of God.

²⁹⁷ Lyndal Edmiston, Elizabeth Morgan, John Stinson and Leon Stemler.

²⁹⁸ Yod, He, Vau and He.

²⁹⁹ The poems are published in Gwen Harwood, *The Present Tense* (Sydney: Imprint, 1995, 131-2.

³⁰⁰ *Tetragrammaton* was given its premiere on 31 October 1987 in Hobart. Jan and Beryl Sedivka played, and Gwen Harwood recited the poems.

The third violin concerto Sitsky composed for Sedivka evolved as a result of their shared interest in China. Sitsky was born in Tientsin, and in 1951, aged seventeen migrated to Australia. Sedivka's experiences in China³⁰¹ date from 1979 and led to an ongoing relationship with the Shanghai and Beijing Conservatories, and a considerable number of Chinese string players. Sitsky explains,

I had China in my brain and heart. There was a lingering memory of what China was for me. I love Chinese opera, and secondly there was a temple not far from us where I sat outside and listened to music, so I have a strong memory of the sounds, more the result of remembered music, not researched. I went back to my past, my memories of China are also a memory of the *arhu* where there is a lot of portamento. The *arhu* is like the human voice, it imitates the sound of Chinese Opera. Jan and I talked about China, and a piece happened in a similar fashion to the first two concertos.³⁰²

Concerto No. 3 *I Ching* was created as a consequence of Sedivka's interest in Chinese culture and Sitsky's memories.

There is no authenticity [in *I Ching*] as far as Chinese music is concerned. My [Sitsky's] musical thinking is full of counterpoint and harmony, and there is an aspect of Jan's playing that is non-classical, it has something to do with freedom, the imitation of the voice, it's full of inflexion.³⁰³

³⁰¹ Sedivka travelled to China, visited and taught in the Beijing and Shanghai Conservatories in 1979, 1988 and 1993.

³⁰² Larry Sitsky, interview by author, Canberra, 3 June 2006.

³⁰³ Ibid.

Sitsky's third concerto is a quasi-programmatic realisation of the eight trigrams of the *I Ching*, the Chinese Book of Oracles. It was commissioned by the Australian String Teachers' Association, completed in 1987, dedicated to Sedivka, and premiered by him on 12 April 1989. Leonard Dommett conducted the Canberra School of Music Symphony Orchestra.

The fourth violin concerto was another step in Sitsky's musical development.³⁰⁴ He looked at the possibility of using an Australian idea for another violin concerto, and Sedivka concurred. Sitsky attended a university course in Australian Aboriginal studies, listened to Aboriginal music, and used some basic ideas from Aboriginal religious beliefs known as *Dreamtime*. The use of drone that appears in diverse cultures interested him, and traditional melodies that begin in high register, descend, and then rise again. Those are the two driving forces in the piece. Behind this was the attitude to the land, a timeless approach to the country. Both musicians found ancient music attractive, and the work evolved as a result of their conversations. The piece lay in limbo for a number of years, as Sedivka had ceased playing. Sitsky composed the concerto for Sedivka's eightieth birthday, and finally completed it in 1998. Sitsky regrets that Sedivka never played the concerto, his intention was 'to pay homage to your [Sedivka's] artistry and influence on Australian music ...'³⁰⁵ Sedivka had had an eye operation and was reluctant to play. Sitsky wrote, 'The Concerto of course remains "yours" whether you play it or not!'³⁰⁶

³⁰⁴ Ibid.

³⁰⁵ Sitsky to Sedivka, letter dated 29 March 1999, Sitsky Papers, MS 5630 Folder 593, NLA, Canberra.

³⁰⁶ Sitsky to Sedivka, letter dated 16 March 1999, Sitsky Papers, MS 5630, folder 593, NLA, Canberra.

The concerto is titled *The Dreaming* and was first performed by Tor Fromyhr,³⁰⁷ a past student of Sedivka.

I tried to play as Jan would have played it. The work was Jan's. The nuances of rhythm, and the freedom Jan took were written into this piece. I watched the work evolve and knew it very well.³⁰⁸

Fromyhr performed the concerto for the first time in Canberra on 7 March 1998. Jean Louis Forestier conducted the ANU School of Music Symphony Orchestra.

Larry Sitsky has stated that, 'There is a huge mystery attached to how composition happens. It is an expression of something that cannot be put into words ...'³⁰⁹ The inspiration that was inherent in the relationship between Sitsky and Sedivka is too personal to be described adequately. They shared an interest in mysticism, the complexities of intellectualising spirituality, the pursuit of understanding the abstract nature of music, and their intellectual and musical collaboration resulted in some of Sitsky's most significant compositions that include the four violin concertos, and several chamber compositions.

³⁰⁷ The conductor was Rick MacIntyre, and the performance was in Canberra. Fromyhr has performed this work several times.

³⁰⁸ Tor Fromyhr, interview by author, Canberra, 2 June 2006.

³⁰⁹ Jim Cotter, *Sitsky Conversations with the Composer*, National Library of Australia (Canberra), 75.

CONCLUSION

The role of Jan Sedivka in the development of Australian contemporary string music was significant in the several facets – as a solo and chamber performer, conductor, teacher, champion for contemporary music, particularly through the foundation and direction of the Petra String Quartet, and the commissioning of Australian composers.

At the end of the Second World War contemporary music in England received greater exposure in live concert programmes, and through BBC broadcasts. In London, Sedivka performed for the Society for the Promotion of New Music and, as the statistics show, his concerts with this primary association for British contemporary music laid the foundations for his later contribution to this genre. Sedivka found a niche for himself in England, capitalizing on the many opportunities to perform contemporary British and European music afforded in this environment. He premiered a large number of chamber works and some concertos, in Wigmore Hall, and in other venues around London, and most notably he was willing to perform new music that many other musicians refused to play. While Sedivka has said that some of his colleagues could not play contemporary music, to him, it presented no greater or lesser difficulty than any other music. When Sedivka left England for Australia in 1961, he had performed nearly one hundred contemporary works, of which twenty-five were premieres, or were the first performances in England. Composers represented included Alan Bush, Arthur Honegger, Racine Fricker, Ian Parrott, Conrad Beck, Bruno Bettinelli, Adrian Cruft, Jean Rivier, Christopher Shaw, and Eugene Suchon. Many compositions were

dedicated to Sedivka, or to his group, the London International Trio. Jan Sedivka's credibility as an interpreter of contemporary music was firmly established.

This was only a part of the string repertoire Sedivka brought to Australia. In England, he had also conducted string orchestra works that at the time were contemporary – those of Ralph Vaughan Williams, Leonard Berkeley, Benjamin Britten, Jean Françaix, Francis Poulenc, Bohuslav Martinů, Joaquín Turina, Frank Bridge, John Ireland, Alan Rawsthorne, Ernest Bloch, Gerald Finzi, Hans Gál and Samuel Barber. Sedivka brought some scores of English contemporary music, and gave first performances in Australia of a number of these works. He conducted ensembles in Queensland and Tasmania, and introduced music of prominent contemporary European and British composers to students and to the public.

As a teacher, Sedivka's skill was confirmed by the testimonial from composer Karel Janovicky, that Sedivka was the most sought-after violin pedagogue in London towards the end of the 1950s. He had approximately a dozen students at Trinity College, and a number of private students. Seven of these students followed him to Australia, to continue studying with him, and to participate in a newly established string-teaching programme in Brisbane. Most of these students became prominent performers or teachers.¹

From the time of his arrival in Australia in 1961, Sedivka's impact as a teacher was profound. He brought an international benchmark, and raised the standard of playing, teaching and performing that provided the technical underpinning of the subsequent

¹ e.g. Theo Lazaroff, concertmaster of the Queensland Symphony Orchestra for eighteen years, and Elizabeth Morgan, prominent teacher, lecturer at the University of Queensland among others.

successes of his students – in competitions, by the number of his past students who currently lead string departments in universities, perform throughout Australia and overseas, and have the capacity and appreciation to play the standard and contemporary repertoire as soloists, or as members of professional orchestras.

Sedivka's tenure in Queensland was short-lived, and apart from quickly developing a reputation as an outstanding teacher, his public performances were few. His only solo appearance was in a radio broadcast of Kabalevsky's violin concerto with the Queensland Symphony Orchestra. Sedivka attempted to establish a string group within the Queensland Conservatorium, The Polychordia Chamber Players, but in the long term was unsuccessful. He conducted the Queensland Conservatorium Orchestra, including a concert of one work by Peter Sculthorpe. Sedivka played Janáček's Sonata, most likely its premiere in Australia, and his student John Knight who followed Sedivka from England, gave the first performance of Sitsky's Unaccompanied Sonata for violin in Brisbane in 1962. Sedivka exerted some influence in an attempt to introduce more modern music. His interest in contemporary music had been engendered in England, but in Queensland he was faced with the problem that performers of contemporary music were either not competent instrumentalists, or those who were competent, had insufficient interest in playing contemporary music. Sedivka became convinced that the future success of Australian music lay firmly in the performances of locally created compositions, and he pursued this conviction until it was realised. The offer of employment in Tasmania gave him the opportunity for an unencumbered career without the personal and professional difficulties he had faced in Brisbane.

Although there were few students at the Tasmanian Conservatorium in 1966, Sedivka ignored the poor standards and limited conditions, building on whatever was available, and this is verified by the gradual increase in student numbers that surpassed expectations. From 1972 when Sedivka became director of the Tasmanian Conservatorium, and subsequently, it has been acknowledged that he created a string school of great quality.

Sedivka became a violin examiner for the Australian Music Examinations Board in 1968, and in 1971, he revised the AMEB violin syllabus. His revisions remained in use for over sixteen years. His term as National President of this Australia-wide examining body was notable for his abolishing numerical marks for a banded grading system. He stated that, 'The practice of awarding particular marks in practical examinations should be abolished'... and that, 'A no-mark grading system' should be introduced.² At the time, his insistence on an improved method of assessment was regarded as divisive and controversial. However, since its inception, the system is successful.

Sedivka's concert career in Tasmania began immediately. He established the Tasmanian Conservatorium Trio with his pianist wife Beryl Sedivka, and long-time colleague and friend, violoncellist Sela Trau. The Trio's repertoire included the works of a number of contemporary composers (e.g. Bloch, Shostakovich, Copland and Arensky), and the Trio gave the first-ever public performance of a composition by Australian Don Kay, and presented the Australian premiere of Alan Rawsthorne's Trio. Sedivka performed Bartók's Concerto No. 1 on several occasions, and with his pianist-wife, introduced a number of European contemporary works to Tasmanian audiences (live and recorded performances).

² Elinor Morrisby, *Up is Down A Life of Violinist Jan Sedivka*, 144-5.

Sedivka conducted the Conservatorium's string orchestra, presenting a diverse range of music to the public, including first performances of European contemporary music that formed part of the repertoire Sedivka brought with him from England. In his early years in Tasmania, he included an Australian repertoire, conducted works by Peter Sculthorpe, and gave premieres of items by Don Kay, Ian Cugley, Bede Dunne and Barrie de Jersey.

In 1971, the String Summer Schools began, and provided an opportunity through which Sedivka attracted students. The Schools exposed attendees to the performance and interpretation of a wide range of twentieth-century music, including Australian compositions. Sedivka directed the Schools, selected programmes, and conducted some concerts. He enlisted the assistance of the resident string quartets that gave premiere performances of works by Tasmanian composers. A concert of Exton's string quartet was also played.

Sedivka established a number of string quartets, depending on the students available at any particular time. The two most important quartets were the Rialannah and Petra String Quartets,³ the latter becoming the most successful exponent of Australian music of its time. The Petra String Quartet began its involvement with contemporary Australian string quartets from 1977, and its performance in 1979 in Singapore and Hong Kong, in 1980 in Singapore, London, Warsaw and Switzerland, offered international audiences the opportunities to hear Australian-composed music.

³ Details of this quartet are in the 'Tasmania' section of this work.

In his capacity as Director of the Tasmanian Conservatorium of Music (1972-82), Sedivka held concurrent positions on auspicious arts and music committees. His membership of the Music Committee of the Australia Council made possible financial support and commissions for the Petra Quartet. The Petra Quartet commissioned a total of seven quartets. They premiered a considerable number of new works. The chamber compositions whether commissioned by Sedivka, and/or the Petra String Quartet, or Petra's performances were significant for the development of locally created music, and many works were given repeat performances. Petra was a flagship Quartet as many compositions were played overseas, assuring exposure of Australian music to international audiences. The kind of music performed by the Petra Quartet was often modernist if not *avant garde*, and it was the only string quartet at the time that spread Australian contemporary music abroad.

The national chamber music concert organization Musica Viva commissioned only two string works in the 1960s and these were among the first commissions offered. This reflects the apathy towards support for Australian contemporary composers up to that time. The numbers of Musica Viva commissions gradually grew throughout the 1970s to seven, indicating an improved expression of interest by the most important chamber music organization in the country. By the 1980s ten works had been commissioned.⁴ Comparing Jan Sedivka's efforts with the might of a structured organization like Musica Viva, validates the fact that his contribution was, and remains, momentous.

Jan Sedivka was a member of the Music Committee on the Council from 1975 to 1980, and while in this position, with the Council's support, he began commissioning an

⁴ Gordon Kerry, 'Keeping Live Music Alive,' *Musica Viva Australia The First Fifty Years*, 38.

unprecedented number of violin concertos, most of which he subsequently premiered. Until 1970, there were sixteen Australian-composed violin concertos. However, including Sitsky's four concertos, Sedivka had managed the commissioning of eleven new concertos by Australian composers. This, by itself, is an impressive contribution to the Australian string repertoire. The violin concertos commissioned by Jan Sedivka, written for or dedicated to him, display originality, innovation and challenge performer and listener. Larry Sitsky's four violin concertos, composed for Sedivka, are projections of the complexities of their relationship. These concertos add a dimension to the Australian string repertoire that was previously unheralded, at least in Australia. They are unique and adventurous, and have taken the violin concerto to a new level of expression and technical complexity. This collaboration that existed between Sitsky, composer, and Sedivka, violinist, was beyond purely technical and musical considerations.

Jan Sedivka has created a culture of performing and teaching string playing in Australia that has embraced all forms of music. In particular, he accepted contemporary music, cultivated the creation of it, and promoted its performance. Jan Sedivka's significant involvement in the composing of a considerable number of commissioned works, primarily violin concertos and string quartets, remains his most valuable, lasting and tangible contribution to Australian contemporary music.

During the first years of Sedivka's tenure at the Tasmanian Conservatorium of Music, he introduced, performed and taught Australian and Tasmanian compositions to audiences and students. This ensured that generations of musicians would regard such music as an integral and vital part of their music education and understanding. Sedivka's commissions

impacted on arts communities throughout Australia, particularly through the Australia-wide performances of the Petra String Quartet. He willingly imparted his immense knowledge of string pedagogy and repertoire to students and seasoned artists alike, but the commissioned violin concertos and chamber compositions for which he was solely responsible, constitute an unrivalled gift to Australian music into the twenty-first century and beyond.

The importance and the significance of the contribution to the development of Australian contemporary string music made by Jan Sedivka are undisputed. No other single musician has so profoundly influenced the performing, playing and creating of string works in this country. The innumerable national and international awards Sedivka has received give testimony to his total commitment to string music, and to raising the standards, expectations, and broadening soundscapes of Australian string players.

BIBLIOGRAPHY

Archives and Collections

Archives of the Royal Academy of Music, London – concert programmes

Archives of Musica Viva, Sydney – concert programmes, bulletins, council reports and ephemera

Astra Music Society, Melbourne – concert summaries and scrapbooks

Australia Council Research Centre, Sydney – Annual Reports

Barr Smith Special Collection, Adelaide University

British Library, Music Collections, London

Louise Hanson-Dyer Music Library, Melbourne University, Scrapbooks, Concert and Theatre Program Collection 1860s-2007, Boxes 2-8, 13-41

Karel Janovicky, personal papers and ephemera

Melba Conservatorium Archives – scrapbooks and ephemera, Melbourne

Mitchell Library Sydney – Papers of the British & International Music Society 1926-1941 A2548-A2551 and B1062; Alfred Hill Scrapbooks 1891-1940 MLMSS 6357; Mirrie Hill 1911-1984 News cuttings 50/3 MLMSS 6357. Theatre Programme Collection

Mortlock Collection, State Library of South Australia, Adelaide

National Library of Australia, Canberra – Papers of John Antill MS 437; The Australian Musical Association MS 7996; Don Banks MS 6830; Peggy Glanville-Hicks MS 9083; Kenneth Hince MS 2691; Rex Hobcroft MS 8019; Dulcie Holland MS 6853; Keith Humble MS 9402; Frank Hutchens MS 2066; Miriam Hyde MS 5260; Ernest Llewellyn MS 9215; James Penberthy MS 9748; Peter Sculthorpe MS 9676; Larry Sitsky MS 5630; Margaret Sutherland MS 2967; Patrick Thomas MS 8341.

New South Wales Conservatorium of Music Archives, Sydney

Prague Conservatorium Archives, Prague, Czech Republic

Queensland Conservatorium of Music Library, Brisbane

Queensland State Archives – Queensland Conservatorium Correspondence 1955-1962 EDU/A562

Schwab, Ludvig (1905-1948), personal records, Mortlock Collection D7343, State Library of South Australia

Society for the Promotion of New Music, London

Queensland State Library – Theatre Programme Collection, music scrapbooks, Brisbane
 Society for the Promotion of New Music, Programme Collections, London
 State Archives of New South Wales: Information Leaflet No. 24: Department of
 Education Files, 1876-1950. Items are listed e.g. Conservatorium of Music 20/12585
 1913-1915, Music in State Schools 20/12883 1876-1914. General Correspondence,
 Item 1426 Conservatorium of Music – Staff; Conservatorium of Music – General
 Correspondence 1962-1964

Royal College of Music, Centre for Performance History, London, programme collection.
 Society for the Promotion of New Music, London

State Archives Office of Tasmania – Council of Advanced Education TA253; Education
 Department TA63; Friends of Music Scrapbooks NS461/1-16; Petra String Quartet
 AB780/1/24 SM7/78; South East Asia Tour SM10/79, AB780/1/52 SM10/80;
 International Tour AB780/1/74 SM29/80; Meale and Sitsky commissions
 AB780/1/84 SM41/80; Cultural Exchange with China AB780/1/89 SM45/80,
 AB780/1/127 SM10/78; 9 March 1977-12 April 1984, AB780/1/195 SM40/83; Vine
 Commission AB780/1/210AB780/1/219 SM17/83; Hames Commission
 AB780/1/244; SM52/83, SM19/83, SM32/81, SM41/81, SM41/83, SM41/84,
 SM44/80, SM45/80; Jan Sedivka – AB780/2/602; Rialannah String Quartet 1974
 NS461/11, NS461/12

String Summer Schools – AB780/1/143, AB 780/1/156, AB780/1/167, AB780/1/197, AB
 780/1/277

Tasmanian Conservatorium of Music – TCM/74, AB780/1/254

Tasmanian School of Music – TA764

University of Tasmania – TA92

State Library of Victoria, Theatre Programmes Collection

Tasmaniana Library, Theatre Programme Collection – 780.73 A-Z, Hobart

Tasmanian Conservatorium of Music, archives and ephemera, Hobart

Interviews

Colin Brumby 14 September 2005; Nigel Butterley 21 April 2006; Barry Conyngham 18 July
 2006; Keith Crellin Ross Edwards 9 April 2006; Tor Fromyhr 6 June 2006; Eric Gross 19

April 2006; John Hopkins Don Kay 12 September 2007; Richard Meale 12 April 2006
 Monica O'Neill 12 June 2005; Simon Oswell 25 November 2006; Ruth Saffir Peter
 Sculthorpe 20 April 2006; Jan Sedivka 2003-2006; Patrick Thomas Larry Sitsky 3 June 2006;
 Christian Wojtowicz 17 August 2005.

Newspapers

ABC Weekly (Melbourne), 1946-8.
Adelaide Advertiser (Adelaide), 1980.
Advocate (Burnie), 1980.
Age (Melbourne), 1941-80.
Argus (Melbourne), 1928.
Australian (Sydney), 1985.
Canberra Times (Canberra), 1986.
Continental Daily Mail (Paris), 1949.
Courier-Mail (Brisbane) 1959-74.
Examiner (Launceston), 1966-85.
Herald (Melbourne), 1926-79.
Illawarra Mercury (Wollongong), 1977.
Lidové listy (Slaný, Czechoslovakia) 1937 (in Czech).
Mercury (Hobart), 1963-87.
Mercury (North Mackay), 1961.
Radio Times, 1944-1960. British Library, London.
Straits Times (Singapore), 1980.
Sun (Melbourne), 1975.
Sunday Mail (Perth), 1963-87
Svobodný Občan (Slaný, Czechoslovakia) 1939 (in Czech).
Sydney Morning Herald (Sydney), 1940-85.
Telegraph (Brisbane), 1962-3.
The Canberra Times (Canberra), 1986.
Times (London), 1911-80.
Venkov (Slaný, Czechoslovakia) 1936 (in Czech).
Wireless Weekly (Melbourne) 1940-5.

Books and Articles

Advertisement. "25 Guineas offered for five-Part String Composition," *Music and Dance* (February 1962): 18.

Advertisement. *The Musical Times* 93/1317 (December 1952): 556.

Advertisement. *The Musical Times* 94/1320 (February 1953): 76.

A. J. "London Concerts. Society for the Promotion of New Music," *The Musical Times* 93/1308 (February 1952): 82.

A. L. K. "Music in Sydney. Will Reinforce Sydney Circle," *The Australian Musical News* 27 (February 1937): 20.

_____. "Australian Composers Fend for Themselves," *Australian Musical News and Digest* (December 1940): 11.

Allegro Giusto. Sydney "The Verbrugghen String Quartet. First Lecture Concert," *The Australian Musical News* 5 (April 1916): 301.

_____. "Sydney – Chamber Recitals," *The Australian Musical News* 6 (July 1916): 15.

_____. Sydney "British Music Society," *The Australian Musical News* 11 (January 1922): 265.

A. P. "L. C. M. C. Concert," *The Musical Times* 93/1310 (April 1952): 179.

"Apra as Sponsors of Member Composers," *APRA Journal* 2/1 (January 1976): 28-9.
Australian Composers' Seminar, Hobart, April 17-21, 1963, L.G. Shea, Government Printer, Hobart, 1963.

"Australian Music," *Australian Musical News* 32 (May 1942): 7-8.

Bacharach, A.L. *British music of our time*. Middlesex: Harmondsworth, 1951.

"Back Matter," *The Musical Times* 88/1256 (October 1947): 335.

Bainton, Helen. *Remembered on Waking: Memoirs of Edgar Leslie Bainton*. Sydney: Currawong, 1960.

Banks, Don. "Music at the Tempo of Life," *Hemisphere* 18/4 (April 1974): 31-4.

Bebbington, Warren, ed. *Oxford Companion to Australian Music*. Melbourne: Oxford University Press, 1997.

Berkeley, Lennox. "Alan Rawsthorne," *Composer* no. 42 (1971-2).

Best, Michael. "Australian Composers and Their Music." Thesis, Music III, University of Adelaide, 1959.

- Blanks, Fred R. "Concert Reviews, Sydney, Australian Composers," *Canon* 12/3 (October 1958): 126.
- Borer, Philippe. "Aspects of European Influences on Violin Playing and Teaching in Australia." Thesis, M.Mus. University of Tasmania, 1988.
- Brewster-Jones, H. "Pioneers and Problems," *The Australian Musical News* XXVII/3 (October 1936): 1-4.
- _____. "Sponsored Music Publication," *Meanjin* 8/3 (Spring 1949): 155-7.
- Brier, Percy. "The Queensland Guild of Australian Composers," *Canon* 11/7 (February 1958): 210-11.
- _____. *Pioneers of Music in Queensland*. Brisbane: Musical Association of Queensland, 1962.
- _____. *One Hundred Years and More of Music in Queensland*. Brisbane: Private publication, 1969.
- Briggs, Ernest. "Music in Brisbane" *Canon* 11/5 (December 1957): 147-8.
- _____. "The Queensland Conservatorium Impasse," *Canon* 12/12 (July 1959): 369-72.
- Broadstock, Brenton, ed. *Aflame with Music: 100 Years of Music at the University of Melbourne*. Parkville, Vic.: Centre for Studies in Australian Music: University of Melbourne, 1996.
- _____. *Sound Ideas: Australian Composers born since 1950: a guide to their music and ideas*. The Rocks, N. S. W.: Australian Music Centre, 1995.
- Bridges, Doreen. "Joshua Ives," <http://www.adb.online.anu.edu.au> [13 April 2007].
- Brissenden, Alan. "Lionel Albert Bishop," <http://www.adb.online.anu.edu.au> [23 November 2006].
- Brown, Nicholas, Peter Campbell, Robyn Holmes, Peter Read and Larry Sitsky, eds. *One Hand on the Manuscript: Music in Australian Cultural History 1930-1960*. Canberra: The Humanities Research Centre, The Australian National University, 1995.
- Brumby, Colin. "Queensland Conservatorium Rapidly Expands Under New Director," *Music and Dance* 53 (September 1962): 15-16.
- _____. *The Art of Prolonging the Musical Tone*. Brisbane: University of Queensland Press, 1968.

- Bush, Nancy. *Alan Bush: music, politics and life*. London: Thames Publishing, 2000.
- Buttrose, Charles. *Playing for Australia: A Story about ABC Orchestras and Music in Australia*. Sydney: ABC and Macmillan, 1982.
- Buzzacott Martin. *The Rite of Spring. 75 Years of ABC Music-Making*. Sydney: ABC Books, 2007.
- Callaway, Frank. "Some Aspects of Music in Australia," *Composer* 19 (Spring 1966): 78-83.
 _____ and David Tunley, eds. *Australian Composition in the Twentieth Century*. Melbourne: Oxford University Press, 1978.
- Campbell, Muriel. "Con Amore," *The Melba Conservatorium Magazine* 12 (1945): 4-7.
- Carner, Mosco. "The Committee for the Promotion of New Music," *The Musical Times* 86/1232 (October 1945): 297-8.
- Carr-Boyd, Ann. "Australian Music 1950-1980," *Australian Report for the Asian Composers Conference/Festival*, Hong Kong (4-12 March 1981): 1, 5-6, 25-8, 35, 37-8, 46-7.
- Catalogue of Instrumental and Chamber Music*. Sydney: Australian Music Centre, 1976.
- Chamber Music Catalogue: chamber music, violin and keyboard, 'cello and keyboard, various*. London: BBC Music Library, 1965.
- Chambers, Don. "Francis Ormond," <http://www.adb.online.anu.edu.au> [23 November 2006].
- Chapple, Penelope. "Viva la Musica, A History of Musica Viva Australia," 34, *Musica Viva Archives*, Sydney.
- Clarke, David Ian. *The music and thought of Michael Tippett*. Cambridge: Cambridge University Press, 2001.
- Clarke, Gordon. "Music – Symbol of a Nation," *Canon* 10/4 (November 1956): 149-50.
- C. M. "London Concerts," *The Musical Times* 92/1296 (September 1951): 416.
- Cole, John R. *Shaping a City: Greater Brisbane 1925-1985*. Queensland: William Brooks, 1984.
- Colles H. C. Frank Howes and Rosemary Williamson. "Edwin Evans," *Grove Music Online*. <http://www.grovemusic.com> [4 August 2007].
- Collins, Diane. *Sounds from the Stables, The Story of Sydney's Conservatorium*. Sydney: Allen & Unwin, 2001.
- "Concert Reviews, Musica Viva Society," *Canon* 1/6 (January 1948): 30-1.
- "Concert Reviews," *Canon* 7/7 (February 1954): 278.

Contact, University of Tasmania 1981-1991, Hobart.

Cooke, Max. "What is Wrong with the Training of Instrumentalists in Australia?" *Music and Dance* 54 (September, 1963): 19-22.

Cooper, R. M. ed. *Refugee Scholars, Conversations with Tess Simpson*. Leeds: Moorland Books, 1992.

Cotter, Jim. *Sitsky Conversations with the composer*. Canberra: National Library of Australia, 2004.

Covell, Roger. "Music in Australia," *Current Affairs Bulletin* XXXII (1963): 115-28.

_____. *Australia's music, themes of a new society*. Melbourne: Sun Books, 1967.

_____. "Music in Australia. Are we a colony of Europe?" *Current Affairs Bulletin* 50/3 (August 1973): 14-21.

_____. "Contemporary Music in Australia," *Quadrant* 147/XXIII/10 (October 1979): 38-41.

_____. "Does Musica Viva's past guarantee its future?" *Musica Viva Australia The First Fifty Years*. Pymble: Playbill, 1996.

Craggs, Stewart R. *Lennox Berkeley, A Source Book*. Aldershot: Ashgate, 2000.

_____. *Alan Bush: A Source Book*. Aldershot: Ashgate, 2007.

Crisp, Deborah. *Australian Music Studies I: Bibliography of Australian Music*. Armidale: University of New England, 1982.

Davidson, Jim. *Lyrebird Rising*. Melbourne: Melbourne University Press, 1994.

Dawson, Jenny. *History of Queensland University Musical Society, 1912-1980*. Thesis, (B. Mus. Hons.) University of Queensland, 1980.

Dean Beth and Victor Carell. *Gentle Genius: A Life of John Antill*. Sydney: Akron Press, 1987.

Dickinson, Peter. *The Music of Lennox Berkeley*. London: Boydell & Brewer Ltd., 2006.

Douglas, Clive. "Folk-Song and the Brown man: A means to an Australian expression in symphonic music," *Canon* 10/3 (October 1956): 81.

Douglas, Clive. "Composer/Conductor Clive Douglas Looks Back," *APRA Journal* 2/1 (January 1976): 54-5.

Dressler, John Clay. *Alan Rawsthorne (1905-1971) a bio-bibliography*. Westport, Connecticut: Praeger, 2004.

- Drummond, Philip J. ed. *The Australian Directory of Music Research*. Sydney: Australian Music Centre, 1978.
- E.B. "Concert Reviews, Brisbane," *Canon* 8/1 (August 1954): 38-9.
- Edgeloe, V.A. *The Language of Human Feeling: A Brief History of Music in the University of Adelaide*. Adelaide: University of Adelaide, 1985.
- Editorial "Advance Australia – Where?" *The Australian Musical News* 47 (February 1957): 7.
- Editorial. "The Verbrugghen Quartet," *The Australian Musical News* 5 (June 1916): 354-5.
- "Editorial Notes," *The Strad* (April 1949): 292.
- Edmiston, Lyndal and Leon Stemler. "Tasmanian Conservatorium of Music Beginning the Journey," private publication Hobart, 1990: 3.
- Egerton, Rodney. "Margaret Sutherland: her style of composition, specific reference to works for the violin. Thesis B. Mus. (Hons.), University of Queensland, 1986.
- "Elder Conservatorium of Music," *The University of Adelaide Online*.
<http://www.music.adelaide.edu.au> [13 April 2007].
- Ellis, Catherine J. "Edward Harold Davies," <http://www.adb.online.anu.edu.au> [23 November 2006].
- Ellis, John. Brisbane Music "Gloria Foley and Jiří Svoboda," *The Australian Musical News* 46 (July 1955): 31.
- Elm, Wych. "Airing our Views," *Canon* 2/2 (September 1948): 71.
- Evans, Lindley. Intermission "Broadcasting Local Music," *The Australian Musical News* 44 (February 1954): 28.
- _____. Intermission "A.B.C. Takes over McDermott Quartet," *The Australian Musical News* 45 (April 1955): 36.
- Evans, Raymond. *A History of Queensland*. Melbourne: Cambridge University Press, 2007.
- Ewen, David. *Composers since 1900*. New York: H. W. Wilson, 1969.
- Fairweather, Don. *Your Friend, Alberto Zelman*. Melbourne: The Orchestra, 1984.
- Farish, Margaret. *String Music in Print*. Philadelphia: Musicdata, 1984.
- Fifield, Christopher. *Ibbs and Tillett: The Rise and Fall of a Musical Empire*. Aldershot: Ashgate, 2005.

- Foreman, Lewis ed. *British Music Now: A guide to the work of younger composers*. London: Paul Elek, 1975.
- Foster, Roland. "OUR PROFESSORS (A Conservatorium Alphabet)," *NSW Conservatorium Magazine* (September 1916): 12.
- Frank, Alan. *Modern British Composers*. London: Dobson, 1953.
- Fraser, Catherine. "Australian Doctors' Orchestra: mixing music and medicine," *MJA* 179 (December 2003): 633-6.
- Fraser, Sir Douglas. Unpublished address to the Queensland Royal Historical Society, 27 May 1982. Reprinted in the Queensland Conservatorium Silver Jubilee Annual Report, 4-10.
- "Front Page Announcement," *The Musical Times* 92/1303 (September 1951): 385.
- Game, Peter. *The Music Sellers*. Melbourne: Hawthorn Press, 1976.
- Garrett, David. "Australian Concertos. String Fever," *24 Hours* (September 1990): 6-7, 103.
- Garretty, J.D. *Three Australian Composers – Sutherland, Hughes and Le Gallienne*. Melbourne: J. D. Garretty, 1963.
- George, Helen. "Tasmania: Need for Music Conservatorium," *Music and Dance* (July 1960): 16.
- Gibberd, Joyce. "Hermann Heinicke," <http://www.adb.online.anu.edu.au> [23 November 2006].
- _____. "August Moritz Hermann Heinicke," <http://www.adb.online.anu.edu.au> [23 November 2006].
- Gifford, Helen. "An Interview with Keith Humble" *Music Now* 1/3 (March 1970): 10-12.
- Gilmour, Katherine Rose. *An Historical Perspective of the development of the Melba Memorial Conservatorium of Music*. Melbourne: Royal Melbourne Institute of Technology, 2000.
- Glennon, James. *Australian Music and Musicians*. Adelaide: Rigby Ltd., 1968.
- Goossens, Sir Eugene. "Where are the Scores," *Canon* 2/1 (August 1948): 5-6.
- _____. "Reflections," *Canon* 5/12 (July 1952): 568.
- "Government Grant for Composers may be Made ..." *The Australian Musical News* 39 (November 1948): 28.

- Graham, Louise. "Fitznell's School of Music, Ewell," *Famous Surrey Schools*: No. 26, 82-3.
- Griffin, Helga. "Jascha Gopinko," <http://www.adb.online.anu.edu.au> [23 November 2006].
- Hailes, Fred. "Sydney – Austral String Quartet," *The Australian Musical News* 6 (January 1917): 209.
- Hannan, Michael. *Peter Sculthorpe: His Music and Ideas, 1929-1979*. Brisbane: University of Queensland Press, 1982.
- Hardie, Graham. *Raymond Hanson (1913-1976): list of works and catalogue of the John Terry Collection of Manuscripts*. Perth, W. A.: Department of Music, University of Western Australia, 1984.
- _____. *Raymond Hanson, A Catalogue raisonné*. Sydney: Currency Press, 1998.
- Hayes, Deborah. *Peggy Glanville-Hicks: a bio-bibliography*, New York: Greenwood Press, 1990.
- _____. *Peter Sculthorpe: A Bio-Bibliography*, Westport, Conn: Greenwood Press, 1993.
- Heinze, Bernard. "No Country is Deemed Musical or Even Cultured which Lives on the Music of Other People," *The ABC Weekly* 10:13 (March 1948), 18.
- _____. "Should There be a Fund for Australian Composers?" *The ABC Weekly* 10/13 (March 1948): 5, 18.
- _____. "Overseas Itinerary," *The Canon* 7/12 (July 1954): 512-20.
- Hewlett, Awdrey, *Cause to rejoice: the life of John Bishop*. Adelaide: Rigny, 1983.
- Hince, Kenneth. "The Condition of Australian Music," *Meanjin* 8/3 (Spring 1949): 150-4.
- _____. "Concert Reviews, Melbourne String Ensemble," *Canon* 7/4 (November 1953): 184.
- _____. "Musical Australia: A Retort," *Meanjin* XIII/2/57 (Winter 1954): 300-3.
- _____. "Heinze and the Local Tradition," *Canon* 7/12 (July 1954): 499-501.
- Hind, John. "A Note on: Musical Composition in Australia—Survey No. 1," *Studies in Music* 4 (1970): 86-9.
- "History of ABC Radio," *Celebrating 100 Years of Radio* <http://www.abc.net.au> [24 February 2006].
- History of the Queensland Conservatorium of Music, 1982 Silver Jubilee, Annual Report.
- Hobcroft, Rex, "Contemporary Australian Composers," *Purpose* (August 1964): 13-14.

- Holmes, Robyn, Patricia Shaw and Peter Campbell. *Larry Sitsky: a bio-bibliography*. Westport, Conn.: Greenwood Press, 1997.
- Horner, J. "A Short History of Music in South Australia," *Australian Letters* 2/4 (March 1960): 57-60.
- Horner, V. *Music Education: the background of research and opinion*. Hawthorn, Vic.: Australian Council for Education Research, 1965.
- Howard, P.K. "West Australian News, Festival of Australian Music," *The Australian Musical News* 47 (April 1957): 19.
- Hughes, Robert. "Apra as Sponsors of Member Composers," *APRA Journal* 2/1 (January 1976): 28-9.
- Hyde, Miriam. *Complete Accord*. Sydney: Currency Press, 1991.
- Inglis, K.S. *This is the ABC: The Australian Broadcasting Commission, 1932-1983*. Melbourne: Melbourne University Press, 1983.
- Irvin, Eric. "Australia's First Public Concerts," *Studies in Music* 5 (1971): 77-86.
- Jacobs, Arthur. "Report on Musical Australia," *Meanjin* 12/4 (Summer 1953): 442-8.
- "Joaquín Turina." *Macmcclure Online*. <http://www.macmcclure.com> [13 October 2006].
- Jobson, Sandra. *Frank Hutchens: Notes on an Australian Musician*. Sydney: Wentworth Books, 1971.
- Joyce, Brendan Clive. "Three Australian Faces: an anthology (performed) of recital music for violin written by Australian composers since the federation of Australia (1901), including new scores written on the theme of reconciliation between indigenous and non-indigenous Australians," Thesis, University of Maryland College Park, Maryland, U. S. A. (No other details available. Thesis held by the National Library of Australia ISBN 043994882).
- Kapralová Society, "List of Works," *The Kapralová Society Online*. <http://www.kapralova.org> [28 June 2005].
- "Karel Janovicky." *Czech Music Information Centre Online*. <http://www.musica.cz> [28 June 2005].
- Karolyi, Otto. *Modern British music: the second musical renaissance—from Elgar to P. Maxwell Davies*. London: Rutherford: Fairleigh Dickinson University Press, c1994.

- Kelly, A. L. "The Conservatorium and its Chief," *The Conservatorium Magazine* (December 1917): 4-6.
- _____. "Conservatoriums Not All Enlightened Work in Sydney Studios," *The Australian Musical News* 36 (October 1945): 23.
- _____. "Lawson String Quartet," *The Australian Musical News* 36 (October 1945): 13.
- Kennaway, E. D. "Benjamin Frankel: a forgotten legacy," *The Musical Times* 133/1788 (February 1992): 69-70.
- Kent, Valerie. "Louis Isidore Lavater," <http://www.adb.online.anu.edu.au> [10 April 2007].
- Keogh, Max. "Impressions of 1951 Australian Music Festival," *Canon* 5/3, (October 1951): 119-24.
- Kennedy, Michael. *The Works of Ralph Vaughan Williams*. London: Oxford University Press, 1964.
- King, Alec. "Who knows our Music? A Perth Experiment," *Canon* 10/3 (October 1956): 79-80.
- Kornweibel, A.H. *Apollo and the Pioneers*. Perth: The Music Council of Western Australia, 1973.
- Lack, Clem. *Three Decades of Queensland Political History 1929-1960*. Brisbane: The Government Printer, 1970.
- Lais, Peggy Jane. *The Rise and Fall of the Melbourne Popular Concerts – chamber music concerts in Pre-Federation Melbourne*. Melbourne: Thesis M. Mus., University of Melbourne, 2005.
- Laubenthal, Annegrit. "Immanuel Reimann," <http://www.adb.online.anu.edu.au> [23 November 2006].
- Laurenti, Mignon. "Australian Festival for Adelaide," *The Australian Music News* 40 (April 1950): 12.
- _____. "Music in Australia," *The Australian Musical News* 44, (February 1954): 9-10.
- Lavater, Louis. "Upsurge in the Musical World," *Meanjin* 8/3 (Spring 1949): 158-60.
- Lawrence, Ian. *The Twentieth-Century String Quartet*. London: The Scarecrow Press, 2001.
- L. C. B. "Guild of Australia Composers (Victoria) Annual Report." *The Australian Musical News* 51 (August 1960): 18.

- Leach, Gerald. *British Composer Profiles*. Maidenhead: British Music Society, 1980.
- Le Gallienne, Dorian. "Would Help Overcome Problem of Isolation," *The Australian Musical News* 45 (October 1954): 5.
- Lenehan, Angela. *Directory of Australian Composers*. Ultimo NSW: Australian Music Centre, 1988.
- "Listen For This—Forthcoming Radio Music," *The Australian Musical News* 47 (June 1956): 25.
- Llewellyn, Ernest. "An Appreciation," *Canon* 7/12 (July 1954): 509-11.
- "London Concerts. Society for the Promotion of New Music," *The Musical Times* 93/1308 (February 1952): 82.
- Long, Martin. Sydney Reviews "Gloria Foley – Mozart Society," *The Australian Musical News* 44 (October 1953): 19.
- _____. Sydney Reviews "Hoffmann String Quartet," *The Australian Musical News* 47 (September 1956): 20.
- Loughlin, George. "Melbourne University Conservatorium of Music," *Canon* 13/3 (October 1959): 57-9.
- _____. "The Australian Unesco Seminar for Composers, 1960." *Music and Dance* 51, (August 1960), 16-17.
- Lovelock, William. "The Queensland Conservatorium," *Canon* 10/9 (April 1957): 296-8.
- _____. "The Queensland Conservatorium," *Canon* 11/5 (December 1957): 146.
- _____. "Shock Decision By Director," *The Australian Musical News* 49 (June 1959): 9-11.
- Luckman, J. "Notes on Events Leading to the Establishment of a Conservatorium of Music in Tasmania," Hobart, 1980: 5.
- _____. "The Rise of the TSO," *Tempi* 44 (October 2005): 1-2.
- Macdonald, Malcolm. "Bernard Stevens," *Grove Music Online*. <http://www.grovemusic.com> [22 October 2006].
- Mann, William. "The Music of Don Banks," *Musical Times* 109/1506 (August 1968): 719-21.
- Marsi, Lina. *Index of the Australian Musical News*. Melbourne: Lima Press, 1990.
- Matthews, E.N. *The Sound of Strings*. Sydney: Author's publication, 1975.

McCabe, John. *Alan Rawsthorne: Portrait of a Composer*. New York: Oxford University Press, 1999.

McCredie, A.D. "Alfred Hill (1870-1960) Some Background and Perspectives for an Historical Edition," *Miscellaneous Musicologica* III (1968): 181-257.

_____. *Discography*. Canberra: Advisory Board, Commonwealth Assistance to Australian Composers, 1969.

_____. *Catalogue of 46 Australian Composers and Selected Works*. Canberra: Australian Government, 1969.

_____. "The Preservation of Australian Music," in *The Contemporary Australian Composer and Society: report of seminar*, David Tunley and David Symons (eds.) Perth: Department of Music, University of Western Australia, 1971.

_____. *Musical Composition in Australia including Select Bibliography and Music by Australian Composers. Survey No. 1*. Canberra: Advisory Board, Commonwealth Assistance to Australian Composers, 1969.

_____. *From Colonel Light into the Footlights, the performing arts in South Australia from 1836 to the present*. Norwood: Pagel, 1988.

McNeill, Dr Roderick. "The Australian Symphony of the 1950s," Paper presented to the Faculty of Arts Research Forum, 10 March 2004.

"Melbourne, Guild of Australian Composers," *The Australian Musical News and Digest* 51 (November 1950): 21.

"Melbourne News, "Mischa Kogan Recital," *The Australian Musical News* 41 (September 1950): 9.

"Melbourne Reviews, "Society of New Music," *The Australian Musical News and Digest* 42 (February 1952): 21.

"Melbourne's Music Criticised, Australian Composers," *Australian Musical News* 15 (May 1926): 29.

"Melbourne's Music Criticised, British Music Society," *The Australian Musical News* 12 (October 1922): 135.

Mellers, W. "Alan Bush and the English Tradition," *Clarion* [Alan Bush Music Trust] no. 1 (1998).

Milner, Anthony. "London Music," *The Musical Times* 95/1336 (June 1954): 324.

- "Miscellaneous," *The Musical Times* 89/1270 (December 1948): 372.
- "Miscellaneous," *The Musical Times* 101/1404 (February 1960): 105.
- "Mischa Kogan 'Plugs' Australian Music," *The Australian Musical News* 39 (June 1949): 5.
- Mitchell, Alastair and Alan Poulton, eds. *A chronicle of first broadcast performances of musical works in the United Kingdom, 1923-1996*. Aldershot: Ashgate, c.2001.
- Mitchell, Donald. "Some First Performances," *The Musical Times* 95/1338 (June 1954): 324.
- _____. "Some First Performances," *The Musical Times* 96/1343 (January 1955): 37.
- _____. "Music in London," *The Musical Times* 96/1348 (June 1955): 321.
- _____. "London Music, Some First Performances," *The Musical Times* 97/1364 (October 1956): 540.
- _____. "Music in London," *The Musical Times* 97/1366 (December 1956): 653.
- Moresby Isabelle. *Australia Makes Music*. Melbourne: Longmans, Green and Co., 1948.
- Morrisby, Elinor. *Up is Down A Life of Violinist Jan Sedivka*, Lyrebird Press: Melbourne, 2008.
- Morton, Helen C. Sydney Notes. "European Violinist to join N. S. W. Conservatorium," *The Australian Musical News* 43 (March 1953): 38.
- Moses, Charles. "The Story of the A.B.C.'s Symphony Orchestras," *ABC Subscription Concerts, Twenty First Anniversary Series 1936-1957*. Sydney: Australian Broadcasting Commission, 1957: 21-2.
- Moses, John. "Serious Music in Australia," *Hemisphere* 6/9 (September 1962): 2-7.
- Murdoch, James. "Don Banks," *Music Now* (March 1970): 8-9.
- _____. *Australia's Contemporary Composers*. Melbourne: Sun Books, 1972.
- _____. *A Handbook of Australian Music*. Melbourne: Sun Books, 1983.
- _____. *Peggy Glanville-Hicks A Transposed Life*. Hillsdale NY: Pendragon Press, 2002.
- "Music Centre Established," *APRA* 11 (July 1974): 5.
- "Music in the Provinces," *The Musical Times* 85/1214 (April 1944): 125
- "Music in the Provinces," *The Musical Times* 88/1250 (April 1947): 140.
- "Music in West Australia, Musical Interpretation," *The Australian Musical News* 25 (July 1935): 14.

- Napthali, Diane. "Music in Sydney, 1915-1940," Thesis (M. Mus.), University of New England, 1986.
- Nemet, Stella. *History of the Musical Society of Victoria 1861-1981*, Melbourne: Musical Society of Victoria, 1981.
- "New Music. Two Works for Trio," *The Musical Times* 92/1296 (September 1951): 416.
- Norton, Helen C. "Sydney Notes, European Violinist to join N.S.W. Conservatorium," *The Australian Musical News* 43 (March 1953): 38.
- Orchard, Arundel. *Music in Australia: More than 150 Years of Development*. Melbourne: Georgian House, 1952.
- Orlovich, Matthew, "Music of Robert Hughes (1912-1994)." Thesis M. Mus. University of Sydney, 1994.
- Paisley, Janet. "Music in Australia," *The Canon* 16/10 (May 1963): 13-16.
- Peart, Donald. "Some Recent Developments in Australian Composition," *Composer* 19 (Spring 1966): 73-8.
- _____. "The Australian Avant-Garde," *Proceedings of the Royal Musical Association 93rd Session* (1966-67): 1-9.
- _____. Editorial, *Music Now* 1/1 (February 1969): 4.
- Pelc, Antonín. "Notes," *Revolver Revue* 49 (May 2002): 252 (in Czech).
- Penberthy, James. "Composers' Seminar," *Music and Dance* 53 (May/June 1963): 13.
- Penny, Wendy M. "The Music of Larry Sitsky," Thesis (M.A.), University of Queensland, 1980.
- Phillips, Linda. "The Camerata Society. Promotes contemporary music," *The Australian Musical News* 49 (December 1958): 18-9.
- Prerauer, Curt. "At the Local" *Nation* 104 (October 1962): 17-18.
- _____. "Music-The Conservatism of Tomorrow," *Quadrant* 31/13/3 (August-September 1964): 56-60.
- Radic, Thérèse. *Bernard Heinze, A Biography*. South Melbourne: Macmillan, 1986.
- _____. "Alberto Zelman," <http://www.adb.online.anu.edu.au> [23 November 2006].
- _____. "Fritz Bennicke Hart," <http://www.adb.online.anu.edu.au> [23 November 2006].
- _____. "George William Marshall-Hall," <http://www.adb.online.anu.edu.au> [23 November 2006].

- _____. "Samuel Victor Albert Zelman," <http://www.adb.online.anu.edu.au> [23 November 2006].
- Raynor, Henry. "London Concerts," *The Musical Times* 97/1361 (July 1956): 375.
- Rogers, Ernest. "The Tasmanian String Quartet," *Canon* 8/9 (April 1955): 357.
- Rogers, Frederick. "Another Chance for Local Music," *The Australian Musical News* 47 (May 1957): 12.
- Rolfe, Patricia. "Paternalism," *The Bulletin* (September 1963): 38.
- Routh, Francis. *Contemporary British Music: the twenty-five years from 1945-1970*. London: Macdonald, 1972.
- Saintilan, Nicole, Andrew Schultz and Paul Stanhope. eds. *Biographical Directory of Australian Composers*. Sydney: Australian Music Centre, 1996.
- Sametz, Phillip. "Vienna Down Under," *Musica Viva Australia The First Fifty Years*. Pymble: Playbill, 1996.
- _____. *Play On: 60 years of music-making with the Sydney Symphony Orchestra*. Sydney: ABC, 2001.
- Sauer, Carl. Music in Australia "Plea for Nationalisation," *The Australian Musical News* 1 (October 1911): 89-90.
- Schafer, Murray. *British Composers in Interview*. London: Faber and Faber, 1963.
- Scherek, Jeffreys. "Musical Growth in Australia," *The Canon* 6/11 (June 1953): 458-61.
- _____. "Melbourne Reviews," *The Australian Musical News* 47 (November 1956): 23-4.
- "Sculthorpe on Sculthorpe," *Music Now* 1/1 (February 1969): 7-13.
- Sculthorpe, Peter. *Sun Music: Journeys and Reflections from a Composer's Life*. Sydney: ABC Books, 1999.
- Senior, Evan. "Air mail from London. Mischa Kogan 'Plugs' Australian Music," *The Australian Musical News* 39 (June 1949): 5.
- Secretary, W. A. Music Council, West Australia. "Australian Music Festival of Perth," *The Australian Musical News* 47 (February 1957): 32.
- Shaw, Patricia. "The String Music of Larry Sitsky 1959-1994," *Australian String Teacher* 16 (Winter 1994): 12-13.
- _____. "Larry Sitsky's music for violin, and Jan Sedivka," *Context* 8 (Summer 1994): 13-21.

- _____. "The Law of Three and the Law of Seven: Larry Sitsky's Violin Concerto No. 2 (1983) and the Influence of Georges Gurdjieff," *Musicology Australia* vol. 29 (2007): 23-41.
- Shmith, Michael and David Colville, eds. *Musica Viva Australia The First Fifty Years*, Sydney: Playbill, 1996.
- Silberman, Alphons. "Melbourne Composer to Study Music in Florence," *The Australian Musical News* 43 (November 1952): 7.
- Sinclair, John. "Australian Composer in Contemporary Society," *Music and Dance* 53 (May/June 1963): 12-13.
- Sitsky, Larry. "New Music in Australia," *Hemisphere* 13/11 (November 1969): 9-13.
- _____. "New Music," *Current Affairs Bulletin* 46/3 (June 1970): 34-47.
- _____. "Sitsky on Sitsky," *Music Now* 1/4 (April 1971): 5-12.
- _____. "Modern Music in Australia," *Asian Pacific Quarterly of Cultural and Social Affairs* III/2 (Autumn 1971): 51-63.
- _____. "Contemporary Composition in Australia," *Muse* 8 (May-July 1981): 22-3.
- Skinner, Graeme. "Barry Conyngham," *APRA Journal* 3/1 (July 1983): 12-14.
- Slonimsky, Nicolas. *Music Since 1900*. London: Cassell, 1971.
- _____. ed. *Baker's Biographical Dictionary of Twentieth-century Classical Musicians*. New York: Schirmer Books, 2001.
- Smith, Ivan. *Australians on the Air. The Development of Radio in Australia*. Canberra: Australian Government Publishing Service, 1975.
- Snowman, Daniel. *The Hitler Emigres: The Cultural Impact on Britain of Refugees from Nazism*. London: Chatto & Windus, 2003.
- "Solo Art on the Viola," *The Australian Musical News* 27 (November 1936): 4.
- Solomon, S. E. comp., *Official Year Book of Queensland 1961 No. 22. Commonwealth Bureau of Census and Statistics Queensland*. Brisbane: Government Printer, 1961.
- _____. *Official Year Book of Queensland 1962 No. 23. Commonwealth Bureau of Census and Statistics Queensland*. Brisbane: Government Printer, 1961.
- Stevens, Bertha, ed., *Bernard Stevens and his Music: A Symposium*. London: Kahn & Averill, 1989.

- Stevenson, R. "Alan Bush," *Tempo* no. 195 (1996).
- Stevens, Robin. "Music Education in Australia: An Historical Overview," *History of Music Education in Australia Online*. <http://www.education.deakin.edu.au> [20 February 2007].
- Sutherland, Margaret. "Young Days in Music," *Overland* 40 (December 1968): 23-7.
- "Sydney – British Music Society," *The Australian Musical News* 11 (January 1922): 265.
- Sydney News "Help Young Australian Composers," *The Australian Musical News and Digest* 41 (October 1950): 7-8.
- Symons, Christopher. *John Bishop, a life for music*. Melbourne: Hyland House, 1989.
- Symons, David. *The Music of Margaret Sutherland*. Sydney: Currency Press, 1997.
- Štěpánek, Vladimír and Bohumil Karásek. *An Outline of Czech and Slovak Music*. Prague: Orbis, 1964.
- Sutton-Crow J. "Music in Australia," *Australian National Review* 6/31 (July 1939): 30-7.
- "The Camerata Society," *The Australian Musical News* 49 (December 1958): 18-9.
- "The New Conservatorium of Music," *Music A Monthly Journal devoted to the Interests of the Arts and Trade in South Australia* 1/13 (November 1897): 13.
- "The Society of New Music-Melbourne," *The Australian Musical News* 42 (March 1952): 2.
- Thomas, Adrian. "The Composer as Critic and Advocate: Dorian Le Gallienne," *Sounds Australian* (Spring 1992): 29-30.
- _____. "From Little Acorns: The First Queensland State Quartet 1944-1948," *Australian Music Research* 8 (2003): 59-61, 65-72.
- Thomson, John Mansfield. "The Role of the Pioneer Composer: Some reflections on Alfred Hill 1870-1960," *Studies in Music* 4 (1970): 52-61.
- _____. *A Distant Music, The Life and Times of Alfred Hill 1870- 1960*. Melbourne: Oxford University Press, 1980.
- Tregear, Peter. *Conservatorium of Melbourne, University of Melbourne 1895-1995*. Melbourne: Centre for Studies in Australian Music, University of Melbourne, 1997.
- Tribe, Kenneth. "Chamber Music in Australia," *Canon* 9/6 (January 1956): 170.
- T. S. W. "A.P.R.A. and Australian Compositions," *Canon* 4/3 (October 1950): 122.

- Tunley, David. "A Decade of Musical Composition in Australia: 1960-1970," *Studies in Music* 5 (1971): 66-76.
- Turner, W.J. *English Music (1889-1946)*. London: William Collins, 1947.
- Villaume, John. "Reviews, Brisbane," *Canon* 14/10, 11, 12 (May/June/July 1961): 183.
- Vinton, John, ed. *Dictionary of Contemporary Music*. New York: E. P. Dutton, 1974.
- "Vítězslava Kapralová," *The Kapralová Society Online* <http://www.kapralova.org> [3 August 2005].
- Vonášková-Nováková, Jana. "Karel Janovický," Thesis, (Magisterská práce), Academy of Music, Prague, 2007.
- V.P.D. "New Music Broadcasts," *The Australian Musical News* 43 (February 1953): 21.
- Wagner, Wolfgang. "Sydney. Festival of Contemporary Music," *Canon* 8/5 (March 1952): 384-6.
- _____. "This Concerns Musical Australia," *Canon* 7 (August 1953): 35, 37.
- Waters, Thorold. "Australian Composers—What are they?" *The Australian Musical News*, 16 (August 1927): 5-6.
- _____. "A Century in a Musical Light. Some Optimistic Thoughts on South Australia," *The Australian Musical News* 27/3 (October 1936): 1-3, 28-33.
- _____. "Melbourne Music Criticised. Solo Art on the Viola," *The Australian Musical News* 27 (November 1936): 4.
- _____. "A Half-Year of Musical Malnutrition: Strange avoidable hiatus in Australia's effort," *The Australian Musical News and Digest* 31 (June 1941): 3.
- _____. "Digest A Lead to Australia in the Schools. Queensland Government's String Quartet Sponsorship," *The Australian Musical News* 34 (April 1944): 7.
- _____. "Germany and Italy out Militarily, Politically, but how do they stand musically? And now, has Australia a pattern for her musical future?" *The Australian Musical News and Digest* 35 (June 1945): 6-7.
- Werder, Felix. "Composing in Australia," *Meanjin* 16/1 (Winter 1957): 140-4.
- _____. "A Cancer of the Arts," *Adult Education* (Victoria) 2/3 (March 1958): 6-9.
- _____. "The Man and His Music," *APRA Journal* 1/1 (July 1969): 12-13.
- Williams, Verdon G. "Mischa Kogan Ten Years' Achievement in Chamber Music," *Music and Dance* 50 (January 1960): 12.

Wood, Hugh. "SPNM 20," *The Musical Times* 104/1448 (October 1963): 708-9.

Woolf, Jonathan. "Max Rostal – In Memoriam, March 2002," *Classical Revues Online*.

<http://www.Musicweb-international.com> [28 June 2005].

Židek, František. *Čeští Houslisté Tří Století*. Prague: Panton, 1979 (in Czech).

Discography, documentary

Jan Sedivka: an 80th birthday celebration: Larry Sitsky: violin concertos 1 & 3. Concerto for Violin, Orchestra and Female Voices *Mysterium Cosmographicum* (1972), Jan Sedivka, Tasmanian Symphony Orchestra, Vanco Cavdarski conductor. Violin Concerto No. 3 *I Ching: The Eight Kua (Trigrams)* Jan Sedivka, Tasmanian Symphony Orchestra, Christopher Lyndon-Gee conductor. Tall Poppies 124, 1998.

Jan Sedivka plays Sitsky Custom records, 197?

Colin Brumby Violin Concerto No. 2, Jan Sedivka, Queensland Symphony Orchestra, Werner Andreas Albert conductor. JAD 1066.

Sitsky Violin Concertos: Violin Concerto Mysterium Cosmographicum, Jan Sedivka, Tasmanian Symphony Orchestra, Vanco Cavdarski conductor. Violin Concerto no. 2

Gurdjieff, Jan Sedivka, Tasmanian Symphony Orchestra, Omri Hadari conductor. Violin Concerto No. 3 *I Ching* Jan Sedivka, Tasmanian Symphony Orchestra, Christopher Lyndon-Gee conductor. ABC Classics 476 5252.

Man of Strings. Documentary directed by Gary Kildea, produced by Andrew Pike. Ronin Films, 1999.

APPENDIX 1

Concerts played by Jan Sedivka in Czechoslovakia 1927-1938

Date	Location	Artists	Programme
4 March 1927	Slaný Music School ¹	Jan Sedivka, Bohumila Matěková	Beethoven <i>Theme varié de la serenade</i> , Turkish March
1927	Mladá Boleslav	JS	Not known
5 June 1928	Brno	JS (Winner Music Schools' Comp.)	Not known
25 March 1929	Slaný Music School ²	JS, Marie Polášková	Schubert Sonatina in g
21 May 1929	Písek	JS, Smetana Phil. Society Orchestra	Not known
3 June 1929	Slaný, Olčanský Theatre ³	JS, Zdenka Brychtová	Smatek <i>Noveletta</i>
23 March 1930	Písek-Ševčík's 78 th Birthday	JS	Ernst ⁴ <i>Hungarian Melody</i>
10 May 1930	Slaný Reálný Gymnázium ⁵	JS, M. Pelouschková	Ernst <i>Hungarian Melody</i>
23 Aug. 1930	Písek	JS	Smetana <i>Z domoviny</i>
21 May 1931	Písek	JS, Smetana Phil. Orch, Cyril Vymetal	Beethoven <i>Romance in F</i>
26 Sept. 1931	Písek	JS, Smetana Phil. Orch, Cyril Vymetal	Mendelssohn Concerto in e op. 64
22 Nov. 1931	Sokol concert	JS, Marie Polášková	Ševčík <i>Břetislav</i> , Drdla <i>Serenáda</i>
4 March 1933	Slaný ⁶	JS	D'Ambrosio <i>Canzonetta</i> , Kubelík Menuett
12 May 1934	Slaný Gymnáz ⁷	JS, B. Roedlová-Klímová	Smetana <i>Z domoviny</i>
28 April 1935	Zlonice	JS, Marie Polášková	Mendelssohn Concerto in e op. 64
4 May 1935	Slaný Gymnaz. ⁸	JS, M. Hendrichová, Miroslav Polášek, Jan Malý	Mendelssohn Concerto in e op. 64, Vacková <i>Dumka</i> , Mozart <i>Romance</i> , Haydn Menuet, <i>Malý Waltz</i> for Piano Trio
11 May 1935	Slaný ⁹	JS, Marie Polášková	Corelli <i>La Folia</i> , Wieniawski <i>Obertass</i>
25 May 1935	Slaný, Občanský Theatre ¹⁰	JS, Marie Polášková	D'Ambrosio Concerto, D'Arma Dietz <i>The Singer</i>

¹ Concert commemorating Beethoven's death.

² Concert commemorating 100 years after Schubert's death.

³ Students' evening to support the foundation of the new music school in Slaný.

⁴ Heinrich Wilhelm Ernst (1814-65) Moravian violinist and composer.

⁵ Concert given by the students of the Slaný High School.

⁶ Concert in Zlonice to celebrate T. G. Masaryk's birthday.

⁷ Commemorating 50 years since the death of Smetana.

⁸ Concert given by the students of the Slaný High School.

⁹ This concert was given in aid of 'Protection of Mothers and Children of Slaný'.

¹⁰ In honour of Josef Foerster's 75th birthday, and in his presence. Foerster was president of the Czech Academy of Science and the Arts at the time.

Date	Location	Artists	Programme
27 Oct. 1935	Slaný ¹¹	JS, Marie Polášková	Suk <i>Song of Love</i>
16 Nov. 1935	Slaný ¹²	JS, Jaroslav Kocian conductor	Beethoven <i>Romance</i> in G, <i>Romance</i> in F, Mendelssohn Concerto in e op. 64
25 Feb. 1936	Na Slavonech Prague	JS	Bach <i>Chaconne</i>
6 April 1936	Libochovice	JS	Vitali <i>Chaconne</i> , Mendelssohn Concerto in e op. 64, Smetana <i>Z domoviny</i> , Kocian <i>Spring Song</i> , Suk <i>Song of Love</i> , Ševčík <i>Girl with Blue Eyes</i>
3 April 1937	Na Slavonech	JS	Corelli Variations for vn, pf
18 Feb. 1938	Dvořák Hall Prague ¹³	JS, Marie Knotková	Mozart Concerto in A K219
21 June 1938	Prague ¹⁴	JS, Pavel Dědeček	Mozart Concerto in A K219

This table was compiled from concert programmes provided by Dr Jan Sedivka, and his cousin the late Ing Michal Hýka (Prague); records in the Prague Conservatorium State Archives, Malá Strana, Czech Republic. It is incomplete, but no further concert details can be ascertained. Programmes translated by Elinor Morrisby.

¹¹ Concert celebrating the Czech National Day (28 Oct.).

¹² Sedivka was accompanied by the Central Czech Philharmonic Orchestra of Kladno.

¹³ Concert given by the Prague Conservatorium of its most outstanding students.

¹⁴ This concert, held on Slovanský Island on the Vltava River in Prague, was Sedivka's graduation concert. The Conservatorium orchestra accompanied him.

APPENDIX 2

Concerts of contemporary music played by Max Rostal in England

Composer	Composition	Date composed	Details
Bela Bartok ¹	Violin Concerto no. 2 ²	1937-8	Concert 25 September 1947.
Alban Berg	Violin Concerto ³	1935	BBC ⁴ and in concert
Lennox Berkeley	Sonatina vn, pf op. 17 ⁵	1941	Premiere given by Rostal on 6 December 1941
Ernest Bloch	Suite va, pf	1918-19	Concert 31 January 1931 with Solomon
Ernest Bloch	Sonata No. 2 vn, pf <i>Poeme Mystique</i>	1924	Concert 11 December 1937 with Franz Osborn
Ernest Bloch	Quintet pf, str	1921-3	Concert 20 December 1937 with Louis Kentner, Sela Trau and the Griller Quartet
Ernest Bloch	Sonata no. 1 vn, pf	1920	Concert 20 December 1937 with Louis Kentner
A. Bowman	<i>Variations on an original Theme</i>		Premiere 6 December 1941. London String Orchestra, Alan Bush conductor
Alan Bush	Violin Concerto op. 32	1948	BBC Premiere 25 August 1949. ⁶ Dedicated to Rostal
Alan Bush	<i>Lyric Interlude</i> vn, pf op. 26	1944	SPNM premiere Rostal and the composer 6 January 1945
Alan Bush	<i>Meditation on a German Song of 1848</i> vn, pf/str orch op. 22	1941	Premiere 6 December 1941. Also played 24 January 1942, ⁷ 15 May 1944
Francis Chagrin ⁸	Prelude & Fugue Two vn	1950	SPNM
Frederick Delius	Violin Sonata no. 2	1924	Recording 1954
Edward Elgar	Violin Sonata in e op. 82	1918	Performance 15 December 1942; Recording 1954
Benjamin Frankel ⁹	Sonata vn op. 13	1940	SPNM, BBC January 1947

¹ Concerto was premiered in Britain by Yehudi Menuhin in 1944.

² Concerto was also performed by Rostal on 23 November 1949, the BBC Symphony Orchestra was conducted by Malcolm Sargent.

³ Louis Krasner gave the premiere on 19 April 1936.

⁴ Performed in February 1954 on the BBC, with Hermann Scherchen conductor.

⁵ Rostal gave another performance of Berkeley's Sonatina for Violin and Piano, op. 17 on 25 September 1944. The composer played piano. This work was dedicated to Gladys Bryans. See Craggs, *Lennox Berkeley*, p. 69.

⁶ Rostal with the London Philharmonic Orchestra.

⁷ Adrian Boult conducted the String Orchestra of the Royal College of Music.

⁸ Francis Chagrin (Alexander Paucker (1905-72), Romanian-born British composer. He studied composition with Dukas, Nadia Boulanger and Mátyás Seiber. He settled in England in 1936.

⁹ Benjamin Frankel (1906-73) British composer of Polish-Jewish parents.

Composer	Composition	Date composed	Details
Benjamin Frankel ¹⁰	Violin Concerto op. 24 <i>Concerto Lyrico</i>	1951	Commissioned by Rostal. ¹¹ BBC Premiere given by Rostal 19 June 1951
Aram Khachaturian	Violin Concerto	1940	BBC premiere 14 January 1942
Zoltan Kodaly	Duo vn, vc op. 7	1914	BBC 23 October 1947
Gail Kubik ¹²	Violin Concerto op. 4	1934	Concert ¹³
Robin Orr ¹⁴	Sonatina vn, pf	1938	SPNM
Karol Rathaus ¹⁵	Suite vn, orch ¹⁶	1928	Concert
Franz Reizenstein ¹⁷	<i>Prologue, Variations & Finale</i> vn, pf/orch	1938	Premiere 24 June 1938 at the Contemporary Music Festival, SPNM, with Franz Reizenstein
Mátyás Seiber ¹⁸	<i>Fantasia Concertante</i> vn, stg orch	1944	Premiere 3 December 1945
Dimitrij Shostakovich	Violin Concerto no. 1 in a op. 77	1955	First British performance in February 1956 ¹⁹
Bernard Stevens ²⁰	Violin Concerto, op. 4	1943-6	BBC premiere in 1946. ²¹
Igor Stravinsky	Duo Concertante vn, pf, <i>Firebird</i> excerpts vn, pf, Suite <i>The Soldier's Tale</i> cl, vn, pf (1918)	1932	Concert 10 July 1942 with Osborn
William Walton	Violin Concerto	1939	Concert performance
William Walton	Violin Sonata	1949	Concert 25 August 1950 with Osborn ²² Recording 1954

¹⁰ E. D. Kennaway, *Benjamin Frankel: a forgotten legacy*, in *The Musical Times*, Vol. 133, No. 1788, pp. 69-70. Concert details in *The Musical Times*, Vol. 92, No. 1302, p. 372.

¹¹ Also performed in August 1951 at the Festival of Britain. Rostal played it with the London Philharmonic Orchestra conducted by Clarence Raybould. E. D. Kennaway, *Benjamin Frankel: a forgotten legacy*, in *The Musical Times*, Vol. 133, No. 1788, pp. 69-70. Concert details in *The Musical Times*, Vol. 92, No. 1302, p. 372.

¹² Gail Kubik (1914-) American violinist and composer.

¹³ This concerto was premiered by Rostal on 20 May 1954, with the London Philharmonic Orchestra.

¹⁴ Robin Orr (1909-2006) Scottish composer, student of Nadia Boulanger, neo-classicist.

¹⁵ Karol Rathaus (1895-1954) Polish-born composer who settled in New York.

¹⁶ Premiere performance 31 January 1935.

¹⁷ Franz Reizenstein (1911-68) German composer and pianist who studied with Vaughan Williams and lived in London.

¹⁸ Mátyás Seiber (1905-60) Hungarian-born composer and 'cellist, educated in Budapest, resident in London from 1935. His style of composition was eclectic, including elements of Hungarian nationalism, oriental music, jazz and serialism. Seiber was an important teacher – his students include Fricker, Janovicky.

¹⁹ The BBC Symphony Orchestra was conducted by Malcolm Sargent.

²⁰ Bernard Stevens (1916-83) English composer, pupil of Gordon Jacobs, professor of composition at the London Royal College of Music, Malcolm Macdonald 'Bernard Stevens' www, 22 October 2006.

²¹ This concerto was written for and dedicated to Max Rostal. The first public performance was on 23 March 1947, and Karl Rankel conducted the London Philharmonic Orchestra.

²² Edinburgh Festival 20-31 August 1950.

APPENDIX 3

Concerts and broadcasts played in England by Jan Sedivka and colleagues

Date	Venue/details	Performers	Programme
28 Oct. 1943	Czechoslovak Embassy	Czech Trio – Jan Sedivka (JS), Lisa Marketta, Karel Horitz	Smetana Trio in g op. 15, Dvořák Trio in e op. 90
19 Dec. 1943	Wigmore Hall	Czech Trio	Smetana, Suk, Dvořák
31 Dec. 1943	National Gallery ¹	Czech Trio ²	Mozart Trio in B ^b K502, Dvořák Trio in f op. 65
26 Dec. 1944	National Gallery	JS	Bach Concerto
8 March 1947	Ipswich	JS, Havelock Nelson (HN)	Poulenc Sonata (1942-3), Mozart Sonata
18 Sept. 1947	Wigmore Hall Society for the Promotion of New Music (SPNM)	London International Trio (LIT)	Mozart Trio in B ^b K548, Martinů <i>Five Short Pieces</i> (1929), Copland <i>Vitebsk</i> (1929), Fischer Trio op. 30, Dvořák Trio in f op. 65
9 Jan. 1948	Wigmore Hall	LIT, Oda Slobodskaya	Tchaikovsky Trio in a op. 50, Goedicke <i>Three Songs</i> voice, Piano Trio (premiere)
16 Jan. 1948	British Broadcasting Corporation (BBC)	LIT	Dvořák Trio in g op. 26, Turina Trio in b op. 76 (1933)
13 Feb. 1948	Wigmore Hall SPNM	LIT	Mozart Trio in B ^b K502, Ernst Meyer <i>Reflections & Resolutions</i> (premiere), Bush <i>Three Concert Studies</i> Piano Trio op. 31 (premiere, dedicated to the LIT)
6 April 1948	SPNM Experimental rehearsal	LIT	Meyer <i>Reflections & Resolution</i> , Bush <i>Three Concert Studies</i> op. 31
4 May 1948	SPNM	LIT	David Wynne Trio no. 2 (1946)
13 July 1948	BBC Home Service	LIT	Fauré Trio in d op. 120, Bloch <i>Three Nocturnes</i> (1924)
17 Sept. 1948	BBC Northern Ireland	JS, HN	Dvořák Sonatina in G op. 100
21 Nov. 1948	Lichfield Cathedral	LIT	Not known
6 March 1949	Paris Recital Foyer Internationale	JS	Berkeley <i>Introduction & Allegro</i> (1946)
8 March 1949	Paris Recital Salle du Conservatoire	JS	Not known
9 March 1949	Paris Recital Radio Diffusion	JS	Fauré Sonata in A op. 13
5 April 1949	SPNM	JS, Tom Bromley (TB)	Wynne Sonata vn, pf (1948) (premiere)
2 May 1949	BBC Home Service	JS, Sela Trau (ST), A. Oxley Baritone	Not known

¹ Concerts in the National Gallery in London commenced on 10 Oct. 1939, and the final concert was on 10 April 1946. Reference: National Gallery Concert Volumes II-VII, CUP404C1 British Library, accessed 26 Nov. 2007.

² From the end of Dec. 1945 Jiří Hadraba played violin with the Trio.

Date	Venue/details	Performers	Programme
25 May 1949	BBC	LIT	Bridge <i>Fantasy</i> Trio no. 1 in c (1907), Dvořák Trio in g op. 26
27 May 1949	Wigmore Hall	JS, Hubert Greenslade	Mozart Sonata in B ^b , K454, Vitali <i>Chaconne</i> , Dvořák Sonatina in G op. 100, Fauré <i>Elegie</i> op. 24, Smetana <i>Z Domoviny</i> , Honegger Sonatina vn (British premiere)
15 Aug. 1949	BBC Recital	JS, Ernest Lush (EL)	Handel Sonata in F, Dvořák Sonatina in G op. 100
31 Aug. 1949	BBC New Music	JS, TB	Wynne Sonata vn, pf
2 Nov. 1949	BBC Wales	JS, TB	Not known
16 Nov. 1949	SPNM 16 th Experimental rehearsal	JS, Goldsborough String orch., cond. Mátyás Seiber	Edward Michael <i>Rhapsody</i> vn, str
6 Dec. 1949	SPNM	JS, Stephen Waters Clarinet, Eric Hope Piano	Malcolm Macdonald Trio in One Movement (winner Alfred Clements Prize 1946)
14 Dec. 1949	BBC	LIT	Dvořák Trio in f op. 90 <i>Dumky</i>
8 Feb. 1950	BBC Home Service	LIT	Smetana Trio in g
18 May 1950	BBC Recital	JS, Josephine Lee (JL)	Bach Sonata in A no. 2
20 July 1950	Surrey College, Epsom	College Students, Joan Ralph Violin	Bach Concerto in E, Britten Simple Symphony op. 4 (1925 rev. 1934)
1 Aug. 1950	SPNM	JS, TB	Wynne Sonata vn & pf
31 Oct. 1950	BBC Home Service	JS,	Not known
26 Nov. 1950	BBC Recital	JS, ST	Martinů Duo (1927) vn, vc, Jean Rivier Sonatina vn, vc
16 Jan. 1951	London Classical Orchestra	JS leader, Trevor Harvey conductor	Racine Fricker <i>Prelude, Elegy & Finale</i> (premiere), Antony Hopkins <i>Festival Overture</i> , Mozart <i>Coronation Concerto</i> in D K537 pf
19 March 1951	Surrey College, Epsom	College Orchestra JS conductor	Clifford Curwin Suite in G str, William Briggs Concerto pf
3 April 1951	Bishopsgate Institute (City Music Society)	Jan Sedivka Chamber Orchestra (JSCO)	Vivaldi Violin Concerto, Britten Simple Symphony op. 4
24 May 1951	RBA Galleries	LIT, Eileen Thomas Contralto, John Wills Piano	Parrott Fantasy Trio (1950) (premiere) Dvořák Trio in f op. 90 <i>Dumky</i> , Brahms <i>Four Serious Songs</i> op. 121
28 June 1951	BBC Recital	JS, JL	Handel Sonata in E, Conrad Beck Sonatina no. 2 (1946) (premiere)
7 Aug. 1951	SPNM	JS, TB, LIT	Vincent Pobjoy Sonata (premiere), Willy Peters Prelude & Fugue vn, Bush <i>Three Concert Studies</i>
13 Oct. 1951	Malcolm Parker Saturday Morning Concerts for Children, Chessington	JSCO, Theo Lazaroff (TL), Joan Ralph, Rosemary Utting, Joyce Harrild	Elgar Serenade in e op. 20, Vivaldi Concerto 4 vns, Britten Simple Symphony op. 4

Date	Venue/details	Performers	Programme
17 Nov. 1951	MPSMCC	JSCO, Stephen Holmes Viola	Mozart/Barbirolli Suite str, Telemann Concerto va, str, Holst <i>St Paul's Suite</i> (1913)
15 Dec. 1951	MPSMCC	JSCO	Elgar Elegy op. 58 str, Grainger <i>Molly on the Shore</i>
2 Feb. 1952	Christchurch Hall, Leatherhead	JSCO, JS	Vaughan Williams Concerto in d (<i>Concerto Accademico</i> . Title was not retained by composer), Britten Simple Symphony op. 4
24 April 1952	BBC Recital	JS, JL	Geminiani Sonata in c
2 Sept. 1952	SPNM	LIT	Pobjoy Sonata, Parrott Fantasy Trio (1950)
10 Nov. 1952	BBC Wales	JS, Welsh Orchestra	Not known
11 Nov. 1952	St Martin-in-the-Fields	JSCO	Boyce Suite str, Bach Concerto in a vn, Bettinelli <i>Due Invenzioni</i> (1938) (premiere), Ireland <i>Concertino Pastorale</i> (1939)
25 Nov. 1952	BBC Concert Hour	JS, BBC Welsh Orchestra, conductor Arwel Hughes	Haydn Concerto in G
9 Dec. 1952	St Martin-in-the-Fields	JSCO, ST	Gluck Symphony in G, CPE Bach Concerto in A vc, Vaughan Williams Prelude, Bernard Stevens <i>Sinfonietta</i> op. 10 (1948) str
13 Jan. 1953	St Martin-in-the-Fields	JSCO, Ruth Dyson (RD)	Purcell Suite <i>The Virtuous Wife</i> , Arne Harpsichord Concerto, Haydn Concerto vn, harps, Berkeley Serenade op. 12 (1939) str
24 Jan. 1953	BBC Recital	JS, TB	Martinů Sonata no. 2 (1933), Paul Creston Suite (premiere)
10 Feb. 1953	St Martin-in-the-Fields	JSCO	Blow Suite <i>Venus & Adonis</i> , Vitali <i>Chaconne</i> , Suk <i>Meditation on a Bohemian Chorale</i> , Parrott Concerto Grosso str (premiere)
10 March 1953	St Martin-in-the-Fields	JSCO, Gwynneth Jackson Piano	Bach Suite in D, Mozart Concerto in E ^b pf K449, Barber: Adagio op. 11 (1936) str, Rawsthorne Concerto (1948) str
14 April 1953	St Martin-in-the-Fields	JSCO, TB (Bloch)	Abel Symphony in E ^b , Mendelssohn Concerto in e vn, Bloch Concerto Grosso (1924-5), David Diamond <i>Rounds</i> str (1944) (premiere)
30 April 1953	SPNM Concert in EMI's studios, 3 Abbey Rd., St John's Wood	JSCO, Gervaise de Peyer, TB	Alun Hoddinott Clarinet Concerto op. 3 (1950) (premiere), John Wilks <i>Sinfonietta</i> pf, str (1952), Michael Maxwell Serenade orch (1952)
5 May 1953	SPNM	JS, RD	Janovicky Sonatine vn, pf (1952)
10 June 1953	BBC Recital	JS, TB	Dvořák Sonatina in G op. 100
15 June 1953	BBC New Music	JS, TB	Pobjoy Sonata (premiere)

Date	Venue/details	Performers	Programme
30 June 1953	BBC Recital	JS, JL	Martinů <i>Arabesques – Rhythmic Studies</i> (1931)
2 July 1953	MMC Midlands Service	JS, TB	Brahms, Beethoven
1 Sept. 1953	SPNM	JS, TB	John Exton Sonata vn, pf (1952)
6 Oct. 1953	SPNM	LIT	Richard Maxfield Sonata no. 1 in G (1950), Janovicky Trio vn, vc, pf op. 6 (1953)
0 Sept. 1953	Queen Mary Hall Winter Series	LIT	Haydn Trio in G <i>Gipsy Rondo</i> , Beethoven Trio in B ^b op. 97 <i>Archduke</i> , Bloch <i>Three Nocturnes</i> , Martinů <i>Five Short Pieces</i> (1930) vn, pf
3 Dec. 1953	BBC Wales	BBC Welsh Orchestra, JS, Philip Kent Violoncello	Not known
30 Jan. 1954	St Thomas's Church ³	JSCO	Bach Overture in D, Gibbons-Cruft Suite trp, str, ⁴ Ireland <i>Concertino Pastorale</i> (1939), Mozart <i>Eine kleine Nachtmusik</i>
2 March 1954	SPNM	JS, ST	Brian Brockless <i>Introduction, Invention & Finale</i> (1953) (premiere)
20 March 1954	St Thomas's Church	Jan Sedivka Chamber Ensemble (JSCE)	Vivaldi <i>Four Seasons</i> , Stravinsky Cantata (1952)
1 April 1954	BBC Recording	JS, ST	Honegger Sonatina vn, vc (1932)
6 April 1954	SPNM	JS, Diana Merrien (DM)	Janovicky <i>Deux Impromptus</i> (1953) vn, pf
28 April 1954	St Martin-in-the Fields	JSCO	Jean Rivier Symphony no. 4 in B ^b (1941) (British premiere)
1 June 1954	SPNM	JS, TB, TL	Janovicky Sonata 2 vns, pf (1953) (premiere, work dedicated to Sedivka)
12 June 1954	St Thomas's Church	JSCE DM ⁵	JC Bach Concerto in E ^b pf, str, Vaughan Williams Concerto in d vn, str,
7 Sept. 1954	BBC Recital	JS, Clifford Helliwell (CH)	Martinů <i>Arabesques</i> vn, pf
20 Nov. 1954	SPNM	JS, London Symphony Orch., conductor Maurice Miles	Wynne Rhapsody Concerto no. 1 vn, orch (1949) (premiere)
4 Jan. 1955	BBC Recital	JS, EL	Anon: Sonata in E ^b arr. Ferdinand David
19 Feb. 1955	St Thomas's Church	JS	Bach <i>Chaconne</i> , Honegger Sonata vn
3 March 1955	French Institute	JS, DM	Janovicky Sonatina, Françaix Sonatina (1934), Debussy Sonata in g
16 April 1955	St Thomas's Church	JSCE	Vivaldi <i>Concerto Grosso</i> in D, Gordon Jacob Concerto vn, str, Christopher Shaw Cantata <i>Croagh Patrick</i> (premiere), Berkeley Serenade op.12

³ The programmes of concerts at St Thomas's Church, London were accessed at the Royal College of Music Archives. Files are in alphabetical order of concert location details.

⁴ Premiere performance of selections of harpsichord music by Orlando Gibbons (1583-1625) arranged by Adrian Cruft.

⁵ Diana Merrien was Beryl Sedivka's French name. This was the only concert she performed with her future husband.

Date	Venue/details	Performers	Programme
31 May 1955	SPNM	LIT, TB, TL	Janovicky Sonata for 4 vns, pf, Bush <i>Three Concert Studies</i>
11 July 1955	London Classical Orchestra	JS leader, Sidney Fell Clarinet, John Russell conductor	Cruft Concertino cl (premiere), Finzi Concerto (1949) cl, Mudge Concerto str, Stravinsky <i>Apollon Musagète</i>
27 Sept. 1955	BBC New Music	JS, ST, Robert Collet Piano	Brockless Introduction, Invention & Finale vn, vc, Horace Somerville Sonata vn, pf (premiere)
17 Oct. 1955	Wigmore Hall	JS, ST, Keith Cummings Viola	Peter Moule String Trio (1955)
2 Nov. 1955	BBC Recital	JS, CH	Dvořák Sonatina G op. 100
26 Nov. 1955	St Thomas's Church	JSCO	Not known
2 Jan. 1956	Wigmore Hall	JS, ST, Roger Sacheverell Coke (SC)	Coke First Sonata vn, Second Sonata vc, <i>Elegaic</i> Trio
6 Jan. 1956	BBC	LIT	Not known
1 March 1956	BBC	JS, Leon Goosens Oboe, Watson Forbes Viola	Hans Gál Trio ob, vn, va op. 94 (1941) (premiere), Elizabeth Maconchy <i>Theme & Variations</i> vn (first broadcast performance)
6 March 1956	SPNM	JS, ST, KC	Alan Owen String Trio (1955)
19 May 1956	SPNM Royal Festival Hall	JS, Kalmar Chamber Orch., conductor Colin Davis	Janovicky Concerto vn op.10 (1954) (British premiere)
9 Oct. 1956	RBA Galleries	JS, DM	Mozart Sonata in B ^b K454, Brahms Sonata in G op. 78, Debussy: Sonata in g, Eugene Suchon Sonatina op. 11 (British premiere)
2 April 1957	Not known	JS, Jan Lensky Violin, Malcolm Binns Piano	Not known
7 May 1957	SPNM	JS, Karel Janovicky	Janovicky Two Impromptus op. 9b (1955)
1 Aug. 1957	BBC	JS, CH	Dall' abacco Sonata in b
4 Dec. 1957	BBC New Music	JS, ST	Banks Duo vn, vc
20 Sept. 1958	Invitation Concert	JS, SC	Coke Second Sonata in B ^b minor op. 55
4 Oct. 1958	BBC Recital	JS, JL	Locatelli Sonata in g
11 April 1959	Invitation Concert	JS, SC	Coke Second Sonata B ^b minor
21 Feb. 1960	World Refugee Year, Hampstead	JSCE, Adrian Cruft cond, Pamela Bowden contralto, Graham Treacher & London New Music Singers	Vivaldi Violin Concerto, Arnold, Berkeley <i>Four Poems</i> op. 27 (1947) contral, str, Adrian Cruft <i>A Passiontide Carol</i>
30 March 1960	BBC	JS, CH	Martinů <i>Arabesques</i>
27 June 19??	Midsummer Festival, Thaxted Parish Church, Surrey	JSCO	Boyce Suite str, Vivaldi <i>Four Seasons</i> , Purcell Suite: <i>Amphitryon</i> , Elgar Serenade in e op. 20, Barber Adagio op. 11 str

APPENDIX 4

Concerts and broadcasts in England of contemporary music played by Jan

Sedivka and colleagues

Date	Location/Org.	Performers	Programme
9 Feb. 1944	Wigmore Hall	London Czech Trio	Suk <i>Trio quasi una Sonatine</i>
? March 1947	Ipswich	JS, HN	Poulenc Sonata (1942-3)
18 Sept. 1947	Wigmore Hall SPNM	LIT	Martinů <i>Five Short Pieces</i> , Copland <i>Vitebsk</i> ,
9 Jan. 1948	Wigmore Hall	LIT, Oda Slobodskaya	Goedicke <i>Three Songs</i> for Voice & Piano Trio (British premiere)
16 Jan. 1948	BBC recital	LIT	Turina Trio no. 2 in b op. 76 (1933)
13 Feb. 1948	Wigmore Hall SPNM	LIT	Ernst Meyer <i>Reflections & Resolutions</i> (British premiere), Alan Bush <i>Three Concert Studies</i> for Piano Trio op. 31 (1947) (premiere, dedicated to the LIT)
6 April 1948	SPNM Experimental rehearsal	LIT	Meyer <i>Reflections & Resolutions</i> , Alan Bush <i>Three Concert Studies</i> op. 31 (1947)
4 May 1948	SPNM	LIT	David Wynne Piano Trio (1946)
13 July 1948	BBC Home service	LIT	Bloch <i>Three Nocturnes</i> (1924)
6 March 1949	Paris Recital Foyer Nationale	JS	Berkeley <i>Introduction & Allegro</i> (1946)
5 April 1949	SPNM	JS, TB	David Wynne Sonata vn, pf (1948) (premiere, dedicated to the LIT)
25 May 1949	BBC	LIT	Bridge <i>Fantasy</i> in C
27 May 1949	Wigmore Hall	JS	Honegger <i>Unaccompanied</i> Sonata vn (British premiere)
31 Aug. 1949	BBC New Music	JS, TB	Wynne Sonata (1948) vn, pf
16 Nov. 1949	SPNM Experimental rehearsal	JS, Mátyás Seiber, conductor, Goldsborough String Orchestra	Edward Michael <i>Rhapsody</i> vn, str
6 Dec. 1949	SPNM	JS, Stephen Waters Clarinet, Eric Hope Piano	Malcolm Macdonald Trio in One Movement (winner Alfred Clements Prize 1946)
20 July 1950	Epsom	Surrey College students, JS conductor	Britten Simple Symphony
1 Aug. 1950	SPNM	JS, TB	Wynne Sonata vn, pf
26 Nov. 1950	BBC recital	JS, Sela Trau	Martinů Duo no. 1 (1927) vn, vc, Jean Rivier Sonatina vn, vc (British premiere)

Date	Location/Org.	Performers	Programme
16 Jan. 1951	London Classical Orchestra	JS leader, Trevor Harvey conductor	Racine Fricker <i>Prelude, Elegy & Finale</i> (premiere), Anthony Hopkins <i>Festival Overture</i>
19 March 1951	Surrey College, Epsom	College Orchestra, JS conductor	Clifford Curwin Suite in g str, William Briggs Concerto pf
3 April 1951	Bishopsgate Institute	JSCO	Britten <i>Simple Symphony</i>
24 May 1951	RBA Galleries	LIT	Ian Parrott <i>Fantasy Trio</i> (1950) (premiere)
28 June 1951	BBC recital	JS, Josephine Lee	Conrad Beck Sonatina no. 2 (1946) (premiere)
7 Aug. 1951	SPNM	LIT	Vincent Pobjoy Sonata (premiere), Willy Peters Prelude and Fugue vn, Alan Bush <i>Three Concert Studies</i>
13 Oct. 1951	Malcolm Parker Concs	JSCO	Britten Simple Symphony
17 Nov. 1951	MP “	JSCO	Holst <i>St Paul's Suite</i> (1913)
2 Feb. 1952	Surrey College at Leatherhead	JSCO, JS soloist	Vaughan Williams Concerto in d (1924-5) (<i>Concerto accademico</i>)
2 Sept. 1952	SPNM	LIT	Vincent Pobjoy Sonata, Ian Parrott <i>Phantasy Trio</i> (1950)
11 Nov. 1952	St Martin-in-the Fields	JSCO	Bruno Bettinelli <i>Two Inventions</i> (1938) (British premiere), John Ireland <i>Concertino Pastorale</i> (1939)
9 Dec. 1952	St Martin-in-the Fields	JSCO	Bernard Stevens Sinfonietta (1948) str, Vaughan Williams Prelude
13 Jan. 1953	St Martin-in-the Fields	JSCO	Lennox Berkeley <i>Serenade</i> (1939) str
24 Jan. 1953	BBC recital	JS, TB	Paul Creston Suite (1939) (British premiere), Martinu Sonata no. 2 (1933)
10 Feb. 1953	St Martin-in-the Fields	JSCO	Ian Parrott <i>Concerto Grosso</i> for Strings (premiere)
10 March 1953	St Martin-in-the Fields	JSCO	Samuel Barber Adagio (1936) str, Alan Rawsthorne Concerto str (1948)
14 April 1953	St Martin-in-the Fields	JSCO, TB	Ernest Bloch <i>Concerto Grosso</i> (1924-5), David Diamond <i>Rounds</i> str (1944) (British premiere)
30 April 1953	SPNM	JSCO, TB, Gervaise de Peyer (Clarinet)	Alun Hoddinott Clarinet Concerto (1950) (premiere), John Wilks <i>Sinfonietta</i> pf, str (1952), Michael Maxwell <i>Serenade orch</i> (1952)
5 May 1953	SPNM	JS, Ruth Dyson (Piano)	Karel Janovicky Sonatina vn, pf (1952)
15 June 1953	BBC New Music	JS, TB	Vincent Pobjoy Sonata
30 June 1953	BBC Home service	JS, JL	Martinů <i>Arabesques</i> (Rhythmic Studies) (1931)
1 Sept. 1953	SPNM	JS, TB	John Exton Sonata vn, pf (1952)
Date	Location/org.	Performers	Programme

30 Sept. 1953	Queen Mary Hall	LIT	Bloch <i>Three Nocturnes</i> , Martinů <i>Five Short Pieces</i>
6 Oct. 1953	SPNM	LIT	Richard Maxfield Sonata no. 1 in G (1950), Janovicky Trio vn, vc, pf (1953)
30 Jan. 1954	St Thomas's Church	JSCO	Gibbons-Cruft Suite trp, str (London premiere), Ireland <i>Concertino Pastorale</i>
2 March 1954	SPNM	JS, ST	Brian Brockless <i>Introduction, Invention and Finale</i> (1953) (premiere)
20 March 1954	JSCE	St Thomas's Church	Stravinsky Cantata (1952)
1 April 1954	BBC recording	JS, ST	Honegger Sonatina (1932) vn, vc
6 April 1954	SPNM	JS, Diana Merrien	Janovicky <i>Deux Improptus</i> vn, pf (1953) (dedicated to Sedivka)
28 April 1954	St Martin-in-the Field	JSCO	Jean Rivier Symphony no. 4 (1941) (British premiere)
1 June 1954	SPNM	JS, Theo Lazaroff, TB	Janovicky Sonata 2 vns, pf (1953) (premiere, dedicated to LIT)
12 June 1954	St Thomas's Church	JSCE	Vaughan Williams Concerto vn
7 Sept. 1954	BBC recital	JS, Clifford Helliwell	Martinů <i>Arabesques</i> ()
20 Nov. 1954	SPNM Royal Festival Hall	London Symphony Orchestra, JS, conductor Maurice Miles	Wynne <i>Rhapsody</i> Concerto No. 1 vn, orch (1949) (dedicated to Sedivka)
? Dec. 1954	St Thomas' Church	JSCO	Stravinsky Cantata (1952)
19 Feb. 1955	St Thomas' Church	JS, JSCO	Honegger Sonata vn,
3 March 1955	French Institute	JS, DM	Janovicky Sonatina, Françaix Sonatina (1934)
16 April 1955	St Thomas' Church	JSC E	Berkeley Serenade, Gordon Jacob Concerto vn, str, Christopher Shaw Cantata <i>Croagh Patrick</i>
31 May 1955	SPNM	JS, TL, TB LIT	Janovicky Sonata 2 vns, pf, Bush <i>Three Concert Studies</i>
11 July 1955	Wigmore Hall	London Classical Orch. John Russell cond., Sidney Fell clar, Sedivka leader ¹	Stravinsky <i>Apollon Musagette</i> , Finzi Clarinet Concerto (1949), Mozkowski, Adrian Cruft Concertino for Clarinet
7 Sept. 1955		JS, CH	Martinů <i>Arabesques</i> vn, pf
27 Sept. 1955	BBC broadcast	JS, ST, Robert Collett (Piano)	Horace Somerville Sonata vn, pf (British premiere) Brockless <i>Introduction, Invention and Finale</i> vn, vc

¹ This appears to be the only time Sedivka led this orchestra.

Date	Location/Org.	Musicians	Programme
17 Oct. 1955	SPNM	JS, ST, Keith Cummings (Viola)	Peter Moule String Trio (1955)
2 Jan. 1956	Wigmore Hall	JS, ST, Roger Sacheverell Coke	Coke First Sonata vn, Second Sonata vc, <i>Elegaic</i> Trio
1 March 1956	BBC broadcast	JS, Leon Goosens (Oboe), ? Forbes (Viola)	Hans Gal Trio ob, vn, va op. 94 (1941)
6 March 1956	SPNM	JS, ST, Keith Cummings	Alan Owen String Trio (1955)
19 May 1956	SPNM Royal Festival Hall	Kalmar Chamber Orchestra, JS, conductor Colin Davis	Janovicky Concerto vn, str orch op. 10 (1954) (premiere, dedicated to Sedivka)
9 Oct. 1956	RBA Galleries	JS, DM	Eugen Suchon Sonatina op. 11 (British premiere)
7 May 1957	SPNM	JS, Karel Janovicky	Janovicky Two Impromptus op. 9b (1955)
4 Dec. 1957	BBC broadcast	JS, ST	Don Banks Duo (1951-2) vn, vc (premiere broadcast)
20 Sept. 1958	Invitation concert	JS, Roger Sacheverell Coke	Coke Second Sonata vn, pf in B ^b minor, op. 55 (dedicated to Sedivka)
11 April 1959	Invitation concert	JS, R. S. Coke	Coke Second Sonata vn, pf in B ^b minor, op. 55
21 Feb. 1960	World Refugee Year, Hampstead	JSCE, Adrian Cruft cond, Pamela Bowden contralto, Graham Treacher & London New Music Singers	Arnold, Berkeley <i>Four Poems</i> op. 27 (1947) contral, str, Adrian Cruft <i>A Passiontide Carol</i>
30 March 1960	BBC recital	JS, CH	Martinů <i>Arabesques</i> vn, pf

APPENDIX 5

Details of Australian string teachers

Adelaide

Hermann Heinicke (1863-1949) studied at the Royal Conservatorium in Dresden. One of his teachers was Eduard Rappoldi, violin virtuoso. Heinicke travelled throughout Europe with various orchestras as leader or assistant conductor. Joyce Gibberd, "Hermann Heinicke" in *Australian Dictionary of Biographies* [home page on-line]; available from <http://www.adb.online.anu.edu.au/biogs>; Internet; accessed 23 November 2006. Heinicke was the foremost teacher of his day in South Australia. His students included Sylvia Whittington, Hilda Reimann, William Cade and Daisy Kennedy. Heinicke 'resigned in unhappy circumstances,' a reference to pre-World War I anti-German sentiment that was prevalent at the time. V. A. Edgeloe, *The Language of Human Feeling: A Brief History of Music in the University of Adelaide* (Adelaide: University of Adelaide, 1985), 32.

Gerald Walenn (1871-1942), London-born, student at the Royal Academy 1887-95 who studied with Emile Sauret before coming to Australia in 1917. Walenn taught at the Elder Conservatorium until joining the staff of the New South Wales Conservatorium in 1924 as senior professor of advanced string studies. Edgeloe, 70, and James Glennon, *Australian Music and Musicians* (Adelaide: Rigby Ltd, 1968), 109. Walenn was a member of the Conservatorium String Quartet in Sydney. He taught Lloyd Davies and Louisa Hakendorf who taught Lyndall Hendrickson.

Charles Schilsky studied in Berlin and with Sauret in Paris. He lived, played and taught in Europe, then America. At the commencement of his residence in Adelaide in 1924, he gave recitals.

Peter Bornstein was educated at the Stern Academy in Berlin, travelled to London in 1920, and settled in Australia in 1928. It was on the recommendation of Bernard Heinze that he came to Adelaide. He left Australia in 1934. He taught Lyndall Hendrickson.

Ludvik Schwab (1880-1948) was born in Czechoslovakia and studied with Otakar Ševčík. He was an accomplished pianist, and accompanied Jan Kubelík in the late 1900s. He founded and led the New York String Quartet from 1922 to 1933. He taught Lyndall Hendrickson.

Harold Fairhurst (1903-2007) was an English-born violinist who arrived in Adelaide in late 1953. A student of Ševčík, he was leader of the Bournemouth Orchestra from 1937-40, led a trio in England, and was examiner for the Royal Academy. Edgeloe, 71.

Ladislav Jasek (1929-) graduated from the Prague Academy in 1952 and in 1956 won the gold medal at the Carl Flesch Competition in London. He was invited to a Festival of Czech Music organised by John Bishop, and subsequently taught at the Elder Conservatorium.

Thomas Grigg (1859-1944), violinist and conductor.

Harold Parsons (1885-1973) studied at the Elder Conservatorium with Hermann Kugelberg, and was the first recipient of the Elder Scholarship. In 1905 he went to Frankfurt and studied with Hugo Becker. Parsons premiered violoncello concertos by Elgar and Saint-Saëns in Australia.

Haydn Beck studied in Brussels, he also taught in Melbourne.

James Whitehead (1912-1979).

Melbourne

Samuel Victor Albert Zelman (1874-1927) was born in Melbourne. His father Alberto Zelman was a talented and versatile musician from Trieste who lived in Australia from 1872. His son Alberto Zelman as he was known, was a fine violinist, teacher and conductor.

Felix Gade was a student of Ysaye.

Gustav Walther was a student of Ysaye and Joachim.

Gregory Ivanoff (?-1965), Russian-born pupil of Leopold Auer. Arrived in Sydney in 1915?, later settled in Hobart.

Bernard Heinze (1894-1982) was an Australian violinist and conductor who studied in Melbourne, at the Royal College of Music in London. He returned to Melbourne in 1923.

Benjamin Heselev was a student of Ševčík, he also taught privately.

Edouard Lambert was a Belgian violinist who immigrated to Australia in 1926.

Franz Schieblich studied in Berlin and Paris.

Bertha Jorgensen (1904-?) studied with Alberto Zelman's, and Jeanne Gautier. She was leader of the Victorian Symphony Orchestra from 1948-60. Glennon, 100.

Sam Bor was an English violinist invited to the Melba Conservatorium to teach by Heinze.

Nathan Gutman was born in Poland. He inherited the Habeneck-Bailott-Enesco and Busch traditions of violin playing.

Mischa Kogan was born in Russia, a student of Joseph Piastro, Naom Villik, and Herman Kaplan in Vienna. He came to Australia in 1930. In September 1936 he gave a viola recital that was probably the first on that instrument in Australia. Thorold Waters, "Melbourne Music Criticised." "Solo Art on the Viola," *The Australian Musical News* 27 (November 1936): 4. Kogan and Nathan Gutman gave concerts, and Kogan supported the playing of Australian music abroad. Evan Senior, "Air mail from London." "Mischa Kogan 'Plugs' Australian Music," *The Australian Musical News* 39 (June 1949): 5. He most likely presented the first public performance of contemporary European viola music in Australia, e.g. works by Martinů and Gordon Jacobs. Melbourne News, "Mischa Kogan Recital," *The Australian Musical News* 41 (September 1950): 9.

Russian-born David Sisserman arrived in Australia in 1929. He returned to Europe in 1930, and resumed his position at the Melbourne University Conservatorium in 1933.

Details of Haydn Beck's tenure from Peter Tregear, *Conservatorium of Melbourne, University of Melbourne 1895-1995* (Parkville: Centre for Studies in Australian Music, University of Melbourne, 1997), 156-7.

Private teachers in Melbourne

Italian-born Giuseppe Briglia advertised as a violin teacher in 1917 and appears to have still taught up to 1960.

Harry Hutchins, a student of Carl Flesch was teaching in 1946.

Stanley Gibson was a Tasmanian violinist who established himself in Melbourne as a teacher, soloist and chamber musician in the early 1920s.

Czech-born Karel Zoubek claimed to be the former leader and conductor of the Czech Philharmonic Orchestra. He came to Australia in 1945, and taught violin, voice and piano. In 1946 he gave a recital.

Ernest Toy was born in Bendigo and studied in Europe. He gave recitals in the early 1900s, and chamber concerts in 1912 with J.B North, J.W. Dawson and Louis Hattenbach. Toy lived in America and returned to Australia (Sydney) in 1948. He died in 1959.

Anton Nevistich taught in the early 1950s.

Paul Raymond taught privately for over fifty years.

Sydney

Florent Hoogstoel (?), Belgian violinist, teacher of Vaughan Hanley and Harry Curby.

Cyril Monk's first appearance was in a recital in Melbourne in 1912 (Hince Papers Series V, newspaper advertisement, undated). He introduced modern works to Australian audiences before 1916, and was regarded as 'a key figure in pedagogy in Australia'. Monk led the Conservatorium Orchestra. Diane Collins, *Sounds from the Stables, The Story of Sydney's Conservatorium* (Sydney: Allen & Unwin, 2001), 35.

Gerald Walenn (1871- 1942?) studied with Prosper Sainton and Emil Sauret.

Head of violin studies.

Hugh and sisters Dorcas and Georgina McClean were all violinists from a Sydney-born family of talented musicians. Dorcas McClean toured Australia in the 1940s, gave radio broadcasts, and was associated with the Astra Chamber Orchestra in Melbourne.

Ernest Llewellyn (1915-82) was regarded as the foremost violinist of his day. He played viola in a string quartet tutored by Gopinko, taught briefly at the University Conservatorium in Melbourne, led

the Queensland State String Quartet, was concertmaster of the Sydney Symphony Orchestra from 1949 until 1965, the year in which he established the Canberra School of Music.

Eugen Prokop was born in Czechoslovakia, a student of Jan Kubelík, he was regarded as a virtuoso, and won the Carl Flesch Medal before leaving Europe. Prokop had recitals in Sydney in 1953, established the Eugen Prokop String Orchestra, and the Sydney String Players, Collins, 98. It was reported that he was to appear for the ABC in concerto and recital programmes, Helen C. Norton, Sydney Notes "European Violinist to join N.S.W. Conservatorium," *The Australian Musical News* 43 (March 1953): 38.

Richard Goldner (1918-94) was born in Vienna, studied architecture but music dominated his life. He performed with amateur groups, and in the early 1920s was awarded a scholarship to study viola in Simon Pullman's chamber music class at the Vienna Conservatorium. , Michael Shmith, "Richard Goldner—the Musical Moses," *Musica Viva Australia, The First Fifty Years* (Sydney: Playbill, 1996): 5. Anti-Semitism forced Goldner to leave Vienna in 1939, but union restrictions in Australia curtailed his musical career and he entered the business world.

Robert Pikler (1910-84), Hungarian-born violinist who studied in Budapest with Hubay. Also a violist and conductor, he arrived in Australia in 1946, and became involved with *Musica Viva*. He performed chamber music as well as conducting and teaching.

Russian-born Jascha Gopinko (1891-1980) was educated at the Warsaw Conservatorium. He arrived in Australia in 1914, worked in the coalmines in Kurri Kurri, and as a sideline taught violin. He lived in Sydney from 1936 but was never a member of the music establishment. Gopinko organised and conducted the Cessnock Symphony Orchestra. Eisteddfod winners: in 1939 - Ellen Vassella, Peggy Cadby gained second prize and won the Open Viola Solo. A. L. K. "Music in Sydney." "Will Reinforce Sydney Circle," *The Australian Musical News* 27 (February 1937): 20.

APPENDIX 6

Australian chamber music groups 1900-1960s

Players are listed in the order 1st violin, 2nd violin, viola and violoncello, or for a piano trio – violin violoncello and piano.

Adelaide

Adelphi Quartet (1905-6) was an all-female group performing in 1905-6. Kenneth Hince Papers, Newspaper Cuttings, MS 2691, NLA.

Elder Conservatorium String Quartet (1913-1917) comprised Hermann Heinicke, Hilda Reimann, Sylvia Whittington, Fritz Homburg.

The Adelaide String Quartet (1917-1950) existed from 1880. There were many personnel changes, and breaks in the quartet's existence. In 1891– Hermann Heinecke, Thomas Grigg, A.C. Quinn and Gerard Vollmer; from 1917 it was re-established as the Adelaide String Quartet – 1918-29 Gerald Walenn, Sylvia Whittington, Nora Kyffin-Thomas, Harold Parsons; 1929-30 Sylvia Whittington, Hilda Gmeiner, Ivy Ayres, Harold Parsons; 1931-4 Peter Bornstein, Kathleen Meegan, Whittington, Harold Parsons; 1934-5 Sylvia Whittington, Arved Kurtz, Kathleen Meegan, Harold Parsons; 1935 Arved Kurtz, Kathleen Meegan, Sylvia Whittington, Harold Parsons. Concert programmes indicate traditional content only.

The Adelaide String Quartet in 1951 comprised Andrew Hoffmann, Alwyn Elliott/Roma Summer, David Powell and John Painter.

The Adelaide Music Club String Quartet was an all-female quartet, only an all-Schubert concert programme was located.

An unnamed string Quartet with Carmel Hakendorf, Rita McAuliffe, Clarice Gmeiner and Natalie Sellick.

The Adelaide Chamber Orchestra performed in 1946, and according to programmes of 1946, no Australian works were played.

The Elder Conservatorium String Quartet in 1950 comprised Lloyd Davies, Pranas Matinkas, David Powell and Harold Parsons.

The Gerhardt Quartet (1956) with Walter Gerhardt, Harold Fairhurst, David Powell and Ernest Greaves. The violist and 'cellist had been members of the Queensland State String Quartet.

The Elder Conservatorium String Trio (1958) comprised Lloyd Davies, Harold Fairhurst and Bernard Vocaldo.

The Elder Trio (1959-1962) was a piano trio with Ladislav Jasek, James Whitehead and Lance Dossor.

The Elder String Quartet (1959-1968) continued from the original quartet of the same name. Its members were Ladislav Jasek, Lloyd Davies, Harold Fairhurst and Bernard Vocaldo.

Melbourne

The Melbourne String Quartet was founded by Alberto Zelman in 1905.

The Zelman String Quartet was later known as the British Music Society Quartet (1918-) with Alberto Zelman, Bertha Jorgensen, Dorothy Roxburgh and Tasma Tiernan. The 'cello position was taken over by Helga Brennecke in 1923. The standard repertoire was preferred by this quartet, and programmes reveal that no Australian works were performed. The quartet changed its name to the British Music Society Quartet after benefactor Louise Dyer donated £1,000 per annum to it. Although there were some personnel changes, the quartet performed throughout the 1920s.

The Melbourne Conservatorium Trio in the 1920s with Bernard Heinze, Louis Hattenbach and Edward Goll.

The Austral String Quartette of 1923 – Gertrude Healy, Dallas Fraser, Muriel Campbell and Mrs. Chappelow.

In 1925, the Melbourne String Quartet comprised Bernard Heinze, Stanley Tompkins, William Lamble and Louis Hattenbach/later Elford Mack. Works by Mozart, Mendelssohn, Glazunov, Dvořák and Franck (Quintet with Edward Goll) formed the bulk of their programmes.

The Melbourne Trio (1923-1926) – Rita Hope, Gertrude Healy and Dallas Fraser/Alfred Rutland. The Trio performed the formal classical repertoire.

The University Conservatorium Trio of 1925 – Bernard Heinze, Louis Hattenbach, Edward Goll. Its programmes were classically oriented.

The Sisserman String Quartet (1929-1935) with Gregory Ivanoff, Reginald Bradley, Mischa Kogan and David Sisserman. Its debut concert was on 16 November 1929. The group performed quartets by Beethoven, Borodin, Dupuis, Arensky. Programme content in 1930 included quartets by Beethoven, Brahms, Schumann and Frank Bridge. Violinists Reginald Bradley and Renee Bregozza took over the violin chairs in 1930. Complement in 1935 was Phillip Cohen, Frank Thorn, W.H.S. Lamble and David Sisserman. Thorn relinquished his position late in 1935, and the second violin position was taken over by Alex Burlakoff.

Melbourne/Victorian String Quartet (1932-1940) with Franz Schieblich, Hyman Lenzer/Reginald Bradley, Mischa Kogan and Mederic Fraillon/Harold Beck. Concert programmes between 1932 and the 1940s show that no Australian works were performed by this quartet.

Pro Arte Trio whose only concert in 1932 featured works by Saint-Saëns and Schumann.

The Amati Instrumental Trio (1933) with violinist Philip Cohen, 'cellist David Sisserman and pianist Raymond Lambert.

The Kruse String Trio (1936) was named after eminent Victorian violinist Johann Kruse (1859-?) who had been a member of the Joachim Quartet.

The Austral Trio was an all-female trio – Elsie Fraser, Coral Trenerry and Christine Fraillon. This group was founded under the auspices of the Australian Musical News Chamber Music Club.

The Australian Musical News Chamber Music Club (1938-1939, 1946) comprised Elsie Fraser, Franz Schieblich, Mischa Kogan and Mederic Fraillon. The group was suspended during the Second World War, and to that time had presented eight concerts. J.E. Tremearne, "String Quartet to Resume Next Month." *The Herald* (Melbourne), 7 February 1946, 6.

The Melba Quartet of 1938-39 was an all-female quartet.

The Verdon Trio was established in May 1939 with violinist Ena Tregear, 'cellist Gwen Prockter and pianist Verdon Williams.

Dorian String Quartet (1940) with Violet Palmer, Una Tregear, Marion Ogilvie and Gwen Prockter. In 1940, the quartet played works by Goossens, and Margaret Sutherland's Quartet in C major.

The Prockter Trio/Quartet with the Prockter sisters were in this all-female trio/quartet.

The Melbourne/Victorian String Quartet (1940-1960s) comprised Frank Thorn, Herbert Pettifer, Mischa Kogan and Mederic Fraillon. In 1941 quartets by Mozart, Beethoven and Dohnanyi were played. The quartet disbanded at some stage but reappeared in 1946. J. E. Tremearne, "String Quartet to Resume Next Month." *The Herald* (Melbourne), 7 February 1946, 6. Concerts were also given in 1955. As far as can be determined, no Australian works were played. From 1965, Leonard Dommett was leader.

Beck String Quartet (1942-1946 comprised Hyman Lenzer, Reginald Bradley, Mischa Kogan and Harold Beck. In 1943 the complement was Haydn Beck, Lenzer, Kogan and Harold Beck. Concert programmes indicate that no Australian works were performed. In 1946 the Beck Chamber Players held concerts – no Australian works played.

Braccio Trio of 1945 with Hyman Lenzer – violin, Mischa Kogan – viola, and Carl Bartling – piano.

New World String Quartet (1947). This quartet appears to have existed before the Second World War. Its activities were suspended during the war, and it re-started in 1947. Complement not known.

The Serafino Trio appeared in the 1950s and played a work by Felix Werder on radio in 1956. "Listen For This–Forthcoming Radio Music," *The Australian Musical News* 47 (June 1956): 25.

Paul McDermott String Quartet (1951-1973). McDermott was a Melbourne-born violinist who involved his quartet in an annual chamber music festival. The quartet's original name was the Southern String Quartet, and its complement was Paul McDermott, Leon La Gruta, Paul O'Brien and Otti Veit. The group began a series of chamber music concerts in 1951. In 1954 Veit left and Don Howley took his place. In April 1955, the ABC took control of the quartet and it was known as the Southern String Quartet. Lindley Evans, Intermission "A.B.C. Takes over McDermott Quartet," *The Australian Musical News* 45 (April 1955): 36. In 1956, the quartet resumed the title Paul McDermott String Quartet.

New World Trio of 1953 with Frank Thom, Bert Pettifer, Eric Challinor and Mederic Fraillon. Programme contents not known.

The Ormond Trio (1960-1966). The group comprised John Glickman, John Kennedy and Eric Harrison. Harrison left Australia in 1962, and Nancy Weir took his place until her appointment at the Queensland Conservatorium in 1966.

Sydney

The Austral String Quartet (1909-1917). In 1912 the quartet's complement was Cyril Monk, Alfred Hill/ Anton Tschaikoff, Vost Janssen and Gladstone Bell/Carl Gotsch. In 1913 L. D'Hage took over the second violin position. The complement of the Austral Quartet in 1916 was Cyril Monk, L. D'Hage, Alfred Hill and Carl Gotsch.

The Salon Trio performed in 1913-14 with violinist Dorothy Curtis, 'cellist Florence E. Brown and pianist Iris de Cairos-Rego (who formed the group) until Frank Hutchens took the role of pianist in 1914. The Trio premiered Alfred Hill's Trio in A minor in 1914, otherwise its programmes were conservative, e.g. Beethoven, Saint-Saëns.

New Conservatorium String Quartet (1924-1941) with Gerald Walenn, Lionel Lawson, Alfred Hill and Gladstone Bell. In 1929 Lloyd Davies replaced Lionel Lawson. Programmes were principally of Mozart, Beethoven, Brahms, and vocal items by Schubert, Schumann, Brahms and Wolf. In 1931 the complement was altered – Gerald Walenn, Alfred Hill, Lloyd Davies and Gladstone Bell. In 1935 the viola position was taken over by William Krasnik, and in 1938, Phyllis McDonald took over the

second violin position. When Walenn retired because of ill health in 1941, the quartet was disbanded. Collins, 123.

The Conservatorium Ladies String Quartet was founded by Arundel Orchard. It is not known whether there were personnel changes during the period of its existence. In 1924 the quartet's complement was Muriel Buchanan, Florence Forshaw, Dulcie Blair and Rosamund Cornford. Concerts of quartets by Beethoven, Schubert and Brahms were given, and in 1935, the group performed a quartet by Alfred Hill.

Elise Steele String Quartet (1931). This quartet gave twelve recitals for the ABC. Programmes are held in the New South Wales Conservatorium archives.

The Sydney String Quartet (1931-1938) George White, Robert Miller, William Krasnik and Cedric Ashton. In 1940 Hugh McClean became second violinist and Gladstone Bell took over the position of 'cellist, but only until 1941 when Osric Fyfe held that chair. Still playing in 1942.

The Austral Trio in 1935 – Elsie Fraser, Coral Trenerry and Christine Fraillon.

The first ABC Sydney String Quartet (1939) with George White, Donald Scotts, William Krasnik and Cedric Ashton.

The Conservatorium String Quartet comprised Gerald Walenn, Hugh McClean, William Krasnik and Gladstone Bell.

Monomeeth String Quartet (1941-3) comprised Phyllis McDonald, Andrew Hoffmann, Richard Goldner and Kathleen Tuohy.

Conservatorium Chamber Music Ensemble with Hugh McClean, William Krasnik, Gladstone Bell, and pianist Laurence Godfrey Smith.

The Cecilian Trio (1941-3) comprised Norma Cox, Helen Bainton and Dorothy White. There was also a Cecilian Chamber Ensemble.

The New Conservatorium String Quartet in 1943 – Thomas Matthews, J. Farnsworth Hall, William Krasnik and Gladstone Bell.

Sydney Musica Viva (1945-1951) with Robert Pikler, Edward Cockman, Richard Goldner, Theo Salzman and pianist Maureen Jones.

The second ABC String Quartet (1950) with Ernest Llewellyn, Harold Taberner, Ian Ritchie and John Kennedy were all members of the Sydney Symphony Orchestra. In 1954 Robert Pikler played viola, and violoncellist Hans George took Kennedy's place early in the same year, John Painter later in 1954. The inaugural concert programme in 1950 featured works by Frankel, Hindemith, Dohnanyi and Shostakovich.

The Hoffmann String Quartet founded in 1952 with Andrew Hoffmann, Alwyn Elliott, Peter Abraham and John Painter, all members of the Sydney Symphony Orchestra. The quartet had previously formed the Adelaide String Quartet earlier in 1952. Martin Long, Sydney Concert Reviews "Hoffmann String Quartet," *The Australian Musical News* 47 (September 1956): 20. The Quartet played Sculthorpe's Sonata for Viola & Percussion in Sydney at an ISCM concert.

Sydney String Quartet with George White, Robert Miller, William Krasnik and Osric Fyfe; Ernest Llewellyn, Harold Taberner, Robert Pikler and John Painter; from 1966 its members were Harry Curby, Robert Ingram, Robert Pikler and John Painter; Carl Pini became leader from 1969 to 1971; 1974 with Harry Curby, Dorel Tincu, Alexandr Todicescu and Nathan Waks.

Austral String Quartet (1958-1977). In 1965 it comprised Donald Hazelwood, Ronald Ryder, Ronald Cragg, Gregory Elmoglu; 1975 – Donald Hazelwood, Peter Ashley, Ronald Cragg and Gregory Elmoglu.

Brisbane

Jeffries String Quartet (1921-1962) was the official string quartet of the Brisbane Chamber Music Society that included Vada Jeffries, Clement Collier, R. Rutherford and Mary Jeffries. Programmes were classically oriented.

The Queensland State String Quartet (1945-1948) with Ernest Llewellyn, Harold Taverner, David Powell and Donald Howley.

The Queensland State String Quartet (1948-52) with George White, Donald Scotts, Eric Challinor and Ernest Greaves.

Chamber Music Players in Brisbane (1957-1958) was led by violinist Gloria Foley who later adopted the name *Musica da Camera* for the group.

Musica da Camera (1958). In 1958 complement was Leonard Dommett, Ena Wooderson, Phillip de Boers and Anthony Sorgato.

Eva Kelly String Quartet (1959) The all-female group performed Mozart, Purcell, Bloch and Bridge in the New South Wales Art Gallery.

Musica da Camera (1959-65) comprised Gloria Foley, violist John Curro and 'cellist Jiří Svoboda. If repertoire demanded, other musicians joined this core group. No Australian music was played. Concert programmes, papers of Rex Hobcroft, MS 8019, NLA, Canberra.

APPENDIX 7

Australian string compositions 1900-1960 by composer

Composer	Composition	Inst.	Date comp.	Premiere	Other known performances
Antill, John	Duo	vn, vc	1952		
Antill, John	Sonata	vn, pf	1953		
Antill, John	<i>The Unknown Land, Suite</i>	str	1953	1956	1968
Antill, John	<i>Three Studies</i>	vc, pf	1955		
Antill, John	<i>Nullabor Dream Time</i>	vn	1956		1980
Banks, Don	<i>Fantasia</i>	str	1949		
Banks, Don	Duo	vn, vc	1951	1951 (London)	1951 Adelaide), 1978
Banks, Don	Sonata	vn, pf	1952	1953 (Morley College)	1967, 1969, 1988
Banks, Don	<i>Three Studies</i>	vc, pf	1954	1954 (London)	1960, 1963, 1993
Benjamin, A	Sonata in e	vn, pf	1918	1920	1921, 1950
Benjamin, A	<i>Three Pieces</i>	vn, pf	1919		1920, 1926
Benjamin, A	<i>Arabesque</i>	vn, pf	1919		
Benjamin, A	<i>Carnavalesque</i>	vn, pf	1919	1932	1935
Benjamin, A	<i>Humoresque</i>	vn, pf	1919	1933	1934, 1935, 1936
Benjamin, A	<i>Three Impressions</i>	str qt, pf	1920		1926
Benjamin, A	Rhapsody in D	vn, vc, pf	1920		1932
Benjamin, A	<i>Pastorale Fantasy</i> String Quartet no. 1	str qt	1924		1926, 1929, 1950
Benjamin, A	Sonatina	vn, pf	1925		1926, 1929, 1950, 1955
Benjamin, A	<i>Five Pieces</i>	vc, pf			1929, 1995
Benjamin, A	Concerto	vn, orch	1932		
Benjamin, A	<i>Romantic Fantasy</i>	vn, va	1935	1938	
Benjamin, A	<i>Tune & Variations for Little People</i>	vn, pf	1937		
Benjamin, A	Sonatina	vc, pf	1938	1938 (London)	1950
Benjamin, A	Elegy, Waltz & Toccata	va, pf	1945		1950, 1961
Benjamin, A	Ballade	str	1947	1950 ¹	
Benjamin, A	Quartet no. 2	str qt	1959	1959	
Brumby, Colin	<i>Mediterranean Suite</i>	str	1956	1958	
Butterley, Nigel	<i>Soliloquy</i> ²	vc	1957		
Butterley, Nigel	<i>Bagatelle</i> ³	vc	1958		

¹ First performed at the Festival of Australian Contemporary Music in Adelaide.

² Withdrawn by the composer.

³ Withdrawn by the composer.

Composer	Composition	Inst.	Date comp.	Premiere	Other known performances
Butterley, Nigel	<i>Canticle of David</i> op. 9	str	1959		Broadcast performance
Douglas, Clive	Quartet no. 1 op. 7	str qt	1933	1933	
Douglas, Clive	Quartet no. 2 op. 13	str qt	1935	1936	
Douglas, Clive	<i>Essay</i>	str	1952	1953	1960, 1961
Douglas, Clive	<i>Pastorale & Ritual Dance</i> op. 68	vn, pf	1957		
Douglas, Clive	Melody	vn, pf	1959		
Exton, John	<i>Dialogues</i>	2 vns	1957	1958 ⁴	1966
Exton, John	Partita	str qt	1957	1958 ⁵	1958
Gethen, Felix	Fantasia	vn, pf	1939		
Gethen, Felix	Capriccio	vn, orch	1946		
Gethen, Felix	Trio in G	vn, vc, pf	1951		
Gethen, Felix	Serenade	str	1951		
Gethen, Felix	Quartet in E	str qt	1953		
Gethen, Felix	<i>Introduction & Rondo</i>	vn, orch	1958-9		
Glanville-Hicks, Peggy	Violin <i>Fantasy</i>	vn	1932	1932 ⁶	
Glanville-Hicks	Quartet no. 1 [U] ⁷	str qt	1937		
Glanville-Hicks	<i>Concertino antico</i>	hp, str qt	1955	1958 ⁸	
Glanville-Hicks	<i>Concerto romantico</i>	va, orch	1956	1957 ⁹	
Gross, Eric	<i>Classical Interlude</i>	str qt	1957	1957	
Gross, Eric	<i>Dussekiana no. III</i>	vn, orch	1958		
Gross, Eric	<i>Blue Mountain Mood</i>	vn, pf	1959		
Gross, Eric	<i>Holiday in Ceylon</i>	vn, pf	1959		
Gross, Eric	<i>Australian Reel</i>	vn, pf	1959		
Gross, Eric	<i>Habanera-Serenade</i> op.31	vn/vc, pf	1960	1960	
Hanson, R	<i>Idyll</i> in d op. 2	vn, pf	1938		
Hanson, R	Sonata op. 5	vn, pf	1940	1941	1941, 1947
Hanson, R	<i>Three Fancies</i> op. 19	vn, pf	1946		
Hanson, R	Concerto op. 21	vn, orch	1946		1975
Hanson, R	<i>Legende</i> op. 20	vn, pf	1947		1949
Hanson, R	<i>Seascape</i> op. 32	vn, pf	1953		
Hanson, R	Sonatina op. 34	va, pf	1954	1970	
Hanson, R	<i>Northern Suite</i>	vn, pf	1958		

⁴ Performed at the ISCM Festival, Strasbourg in 1958.

⁵ Performed at the ISCM Festival, London in 1962.

⁶ Performed at a concert in the Melbourne Town Hall, 2 June 1932. The score has been lost.

⁷ The score for this work was lost.

⁸ Premiere performance in USA by the Juilliard String Quartet and harpist Edna Phillips.

⁹ Written for violist Walter Trampler, the premiere performance was in New York at the Metropolitan Museum of Art.

Composer	Composition	Inst.	Date comp.	Premiere	Other known performances
Hanson, R	<i>Portrait of Australia: Theme</i>	vn, pf	1960		
Hill, Alfred	Prelude & Fugue Trio	str trio	1890	1913	1915
Hill, Alfred	<i>Air varié</i>	vn, orch	1891	1891	1906
Hill, Alfred	Sonata	vc, pf	1891		
Hill, Alfred	<i>Scotch Sonata</i> in f op. 6	vn, pf	1892		1923, 1927, 1929
Hill, Alfred	Sonata in a	vn, pf	1907		1915
Hill, Alfred	Sonata in c no. 4 <i>Maori</i>	vn, pf			1910, 1953
Hill, Alfred	Suite	str		1911	1911
Hill, Alfred	Quartet no. 1 in B ^b	str qt	1911	1911	1913, 1937, 1950
Hill, Alfred	Quartet no. 2 in g <i>Maori Legends</i>	str qt	1911	1911	1919, 1920, 1924, 1928, 1931, 1932, 1933, 1934, 1935, 1939, 1944, 1950, 1951, 1952, 1953, 1954, 1957, 1959, 1982 ¹⁰
Hill, Alfred	<i>The Debut-Waltz</i>	vn, pf	1911		1921
Hill, Alfred	Romance	vn, pf	1911		
Hill, Alfred	Sonata no. 3 in a <i>Carnival</i>	vn, pf	1911	1911	1912, 1917, 1921, 1929, 1930, 1931, 1932, 1939, 1952, 1958
Hill, Alfred	Quartet no. 3 in a <i>Carnival</i>	str qt	1912		1925
Hill, Alfred	<i>Adieu to Summer</i>	vn, pf	1912		
Hill, Alfred	<i>In the Woods</i>	vn, pf	1912		
Hill, Alfred	Quintett	str, pf	1912	1912	1917
Hill, Alfred	Trio in a	vn, vc, pf		1914 ¹¹	
Hill, Alfred	Quartet no. 4 <i>Pursuit of Happiness</i>	str qt	1914		1925, 1930
Hill, Alfred	Menuet	str	1916		
Hill, Alfred	Quintett	pf, str	1917		
Hill, Alfred	Quartet no. 5 in E ^b <i>The Allies</i> ¹²	str qt	1920	1921	1922, 1931, 1934
Hill, Alfred	<i>Adieu to Sydney</i>	vn, pf	1923		
Hill, Alfred	<i>Isles of Wonder</i>	va	1927		
Hill, Alfred	Quartet no. 6 in G <i>The Kids</i>	str qt	1927		
Hill, Alfred	Prelude	vn, pf	1927		
Hill, Alfred	<i>Old Style Menuet</i>	vn, pf	1927		
Hill, Alfred	Miniature Trio no. 1 in F	vn, vc, pf			1928

¹⁰ Performed by the Petra String Quartet.

¹¹ Premiere performance given by the Salon Trio in Sydney.

¹² Dedicated to Henri Verbrugghen.

Composer	Composition	Inst.	Date comp.	Premiere	Other known performances
Hill, Alfred	Sonata	vc, pf		1929	
Hill, Alfred	<i>Valse Lente</i>	vn, pf	1930		1937
Hill, Alfred	<i>In such a Night</i>	vn, pf	1930		
Hill, Alfred	<i>Blue Evening</i>	vn, pf	1931		
Hill, Alfred	Concerto in e	vn, orch	1932	1937	1938, 1950
Hill, Alfred	<i>Adieu</i>	3 vns	1932	1932	
Hill, Alfred	Mazurka	vn, pf	1932		
Hill, Alfred	<i>Lament</i>	vc, pf	1932		
Hill, Alfred	<i>The Last One</i>	vc, pf	1932		
Hill, Alfred	<i>Zephyrs</i>	vn, pf	1932		1933, 1957
Hill, Alfred	<i>Valse Caprice</i> in A	vn, pf	1933		1934
Hill, Alfred	Quartet no. 7 in A	str qt	1934	1935	1960
Hill, Alfred	Quartet no. 8 in A	str qt	1934	1935 ¹³	
Hill, Alfred	<i>The Birth of Spring</i>	va	1934		
Hill, Alfred	<i>Humoresque</i>	vn			1934
Hill, Alfred	<i>Carina</i>	vn	1934		
Hill, Alfred	<i>In such a Night</i>	vn	1935		
Hill, Alfred	Quartet no. 9 in a	str qt	1935	1935	
Hill, Alfred	Quartet no. 10 in E	str qt	1935		
Hill, Alfred	Quartet no. 11 in d	str qt	1935	1936	1943, 1945, 1950, 1951, 1954, 1960, 1966, 1968, 1971
Hill, Alfred	<i>Dusk</i>	vn			1935
Hill, Alfred	<i>Blue Evening</i>	vn	1936		
Hill, Alfred	<i>The Debut Waltz</i>	vn, pf	1936		
Hill, Alfred	<i>Valse triste</i>	vn, pf	1936	1936	
Hill, Alfred	<i>Mazurka</i>	vn, pf	1936		1941
Hill, Alfred	<i>Waltz</i>	vn, pf	1936		
Hill, Alfred	Quartet no. 12 in E	str qt	1936	1936	1951
Hill, Alfred	Quartet no. 13 in E ^b	str qt	1936	1937	
Hill, Alfred	Sonata in F	vn, pf	1936		
Hill, Alfred	Quartet no. 14 in b	str qt	1937		
Hill, Alfred	Quartet No. 15 in a	str qt	1937		
Hill, Alfred	Suite	str	1937	1937	
Hill, Alfred	Quartet no. 16 in B ^b <i>Celtic Quartet</i>	str qt	1938		
Hill, Alfred	Quartet no. 17 in C	str qt	1938		1942, 1974 ¹⁴
Hill, Alfred	Concerto	va, orch	1940	1945	1946, 1959, 1962
Hill, Alfred	<i>In Days Gone By</i>	vn, pf	1941		
Hill, Alfred	<i>Two Gaelic Sketches</i>	str qt			1947, 1948
Hill, Alfred	<i>Last Dance</i>	vn, pf	1947		
Hill, Alfred	<i>At the Pantomime</i>	vn	1949		
Hill, Alfred	Melody	vn/vc, pf	1949		

¹³ Premiere performance given by the Sisserman String Quartet to whom the work was dedicated.

¹⁴ Played by the Austral Quartet.

Composer	Composition	Inst.	Date comp.	Premiere	Other known performances
Hill, Alfred	<i>Valse lente</i>	vn	1949		
Hill, Alfred	<i>Black Baby</i>	vn	1950		
Hill, Alfred	Sonata in c	va, pf			1952
Hill, Alfred	<i>Waltz Caprice no. 2</i>	vn, pf	1954		
Hill, Alfred	<i>Summer Night</i>	vn, pf	1956		
Hill, Alfred	<i>Wood-nymphs Dance</i>	vn	1956		
Hill, Alfred	<i>The Younger Dancer</i>		1956		
Hill, Alfred	Symphony no. 8 in A <i>The Mind of Man</i> ¹⁵	str	1957		1961
Hill, Alfred	Symphony no. 9 in E <i>Melodious</i> ¹⁶	str	1958		
Hill, Alfred	<i>March of the Victors</i>	str	1959		
Hill, Alfred	Symphony no. 11 in E ^b <i>The Four Nations</i> ¹⁷	str			
Hill, Alfred	Symphony no. 13 in a ¹⁸	str			
Hill, Mirrie	Piano Quartet	str qt, pf	1914		
Hill, Mirrie	Trio	vn, vc, pf	1918		
Hill, Mirrie	Piano Quartet	str qt, pf	1941		
Hill, Mirrie	<i>Incidental Music for Three Shepherds</i>	str qt	1945		
Hill, Mirrie	<i>Maori Melodies</i>	vn, pf	1956		1958, 1971
Hill, Mirrie	<i>The Elf Horn</i>	vn, pf	1956		
Hill, Mirrie	<i>Sailor Man</i>	vn, pf	1956		
Hill, Mirrie	<i>Jolly Jack-Tar</i>	vn, pf	1958		1958
Hill, Mirrie	<i>In a Moonlit Garden</i>	vn, pf	1958		1958
Hill, Mirrie	<i>Improvisations</i>	vn, pf	1959		
Hill, Mirrie	<i>A Graceful Dance</i>	vn, pf	1956		
Hill, Mirrie	Duo	vn, va			1963
Holland, Dulcie	Sonatina	va, pf	1932	1932	
Holland, Dulcie	Sonata	vn, pf	1936	1936	1937, 1941, 1999
Holland, Dulcie	<i>Autumn Piece</i>	vn, pf	1936		
Holland, Dulcie	Suite	str	1937	1937	
Holland, Dulcie	Fantasy Trio	vn, vc, pf	1938	1938*	
Holland, Dulcie	Sonata	vc, pf	1938	1938	1940, 1946
Holland, Dulcie	Sonatina	vn, vc	1939	1940	1942, 1946, 1960
Holland, Dulcie	Nocturne		1944		
Holland, Dulcie	Trio	vn, vc, pf	1944	1945	1946, 1950, 1960, 1991, 1993, 1996
Holland, Dulcie	<i>Cradle Song</i>	vn, pf	1950		1958
Holland, Dulcie	Divertimento ¹⁹	vn, pf	1952	1953	

¹⁵ Re-worked from String Quartet No. 8 A.

¹⁶ Re-worked from String Quartet No. 12 E.

¹⁷ Re-worked from String Quartet No. 5 Eb, manuscript undated.

¹⁸ Re-worked from String Quartet No. 9 A minor, manuscript undated.

¹⁹ Won the ABC Composers' Competition in 1953.

Composer	Composition	Inst.	Date comp.	Premiere	Other known performances
Holland, Dulcie	<i>In Tribute: H. Brewster Jones</i>	vn, pf	1955		
Holland, Dulcie	<i>Peter-Paul</i>	vn, pf	1958	1958	1996, 1998
Hughes, Robert	<i>Miniature Suite</i>	str	1936	1937	
Hughes, Robert	<i>Four Bagatelles</i>	str	1947		
Hughes, Robert	<i>Fantasia [U]</i>	str	1948	1948	1950, 1951, 1952, 1969
Hughes, Robert	<i>Sonatina in One Mvt</i>	vc, pf	1950	1950	
Hughes, Robert	<i>Quartet</i>	str qt	1953	1953	
Hughes, Robert	<i>Elegy [U]</i>	str	1955		
Hughes, Robert	<i>Scherzo</i>		1956	1956	1957
Hughes, Robert	<i>Variations on an Irish Tune</i>				1961
Humble, Keith	<i>Trio</i>	str	1947		1953, 1979
Humble, Keith	<i>Sonata in c</i>	vn, pf	1951		1991
Humble, Keith	<i>String Trio no. 1</i>	vn, va, vc	1953	1958 ²⁰	1981
Hutchens, Frank	<i>Trio in f[#]</i>	vn, vc, pf	1913	1913	1914, 1915
Hutchens, Frank	<i>Trio in a</i>	vn, vc, pf		1926	1926, 1933, 1934, 1938
Hutchens, Frank	<i>Elegy</i>	vn	1926	1926	1932, 1933, 1934, 1935, 1937, 1948
Hutchens, Frank	<i>Quintet in e</i>	str, pf	1930	1930	1931, 1932, 1933, 1934, 1951
Hutchens, Frank	<i>Quartet in f[#]</i>	str qt	1931	1931	1932, 1936
Hutchens, Frank	<i>Summer Evening</i>	vn, pf	1933		
Hutchens, Frank	<i>Lamorna Trio</i>	vn, vc, pf	1933		
Hutchens, Frank	<i>Always Afternoon</i>	vn, pf	1934		1934, 1935
Hutchens, Frank	<i>Vision</i>	vn, pf	1938		
Hutchens, Frank	<i>The Voyage</i>	str, str qt	1946		1946, 1947, 1948
Hutchens, Frank	<i>One Movement</i>	str qt, pf		1957 ²¹	
Hutchens, Frank	<i>Fairy Tale</i>	vn, pf			
Hutchens, Frank	<i>Prelude</i>	str			
Hyde, Miriam	<i>Quartet in b op. 10</i>	2 vns, vc, pf			
Hyde, Miriam	<i>Romance</i>	vn			1928
Hyde, Miriam	<i>Suite/Trio in a [U] op. 24</i>	vn, va, vc	1932		
Hyde, Miriam	<i>Fantasy Trio in b min op. 26</i>	vn, vc, pf	1933	1936	1937, 1992, 1993, 1996, 1999
Hyde, Miriam	<i>Fantasy Quartet in A op. 31</i>	2 vns, vc/va, pf	1934	1935	1936
Hyde, Miriam	<i>Lyric op. 36</i>	str	1935		

²⁰ Premiere performance in Cheltenham, UK.

²¹ Performed at the Perth Festival in 1957.

Composer	Composition	Inst.	Date comp.	Premiere	Other known performances
Hyde, Miriam	<i>Fantasia on Waltzing Matilda</i> op. 40D	vn, va, pf	1936		
Hyde, Miriam	<i>Dryad's Dance</i>	vn, pf	1936	1936 ²²	1936, 1938
Hyde, Miriam	<i>Evening Under the Hill</i> ²³	vn, pf	1936	1936	
Hyde, Miriam	Sonata op. 45	va, pf	1937		1999
Hyde, Miriam	Waltz in D		1938		
Hyde, Miriam	<i>Prelude & Dance</i> op. 38	str	1938		
Hyde, Miriam	<i>Down by the Sally Gardens</i> ²⁴	vn, va, pf	1941		
Hyde, Miriam	<i>Three Irish Folk Tunes</i> op. 52	vn, va, pf	1941		
Hyde, Miriam	<i>Passing Thoughts</i>	va, pf	1946		
Hyde, Miriam	Scherzino	va, pf	1946		
Hyde, Miriam	Concerto	vn, orch	1946		
Hyde, Miriam	Quartet in e op. 77	str qt	1951	1952 ²⁵	
Hyde, Miriam	Serenade	vn, pf	1955		1956
Jones, Trevor	<i>Essay String Quartet</i>	str qt	1953		
Le Gallienne, D	Sonata in One Mvt.	vn, pf	1945	1946	1947, 1950, 1951, 1967
Le Gallienne, D	Duo	vn, va	1955	1955	1956, 1957, 1960, 1963, 1964, 1965, 1973
Le Gallienne, D	Fugue	str qt			
Meale, Richard	<i>Rhapsody</i>	vn, pf	1950	1950	
Meale, Richard	<i>Rhapsody</i> [WD]	vc, pf	1953		
Meale, Richard	Suite [WD]	vc	1958		Never performed
Meale, Richard	Divertimento	vn, vc, pf	1959		2003
Meale, Richard	<i>Two Pieces</i>	vn, pf			1960 ²⁶
Penberthy, J	String Suite for 13 soloists	str	1953		
Penberthy, J	Quartet no. 1 in d op. 60	str qt	1959		
Sculthorpe, P	<i>Little Song</i> /Qt no. 1	str qt	1944	1997 ²⁷	
Sculthorpe, P	Suite	2 vns, vc	1946	1947	
Sculthorpe, P	Quartet no. 1	str qt	1947	1948 ²⁸	

²² Dryad's Dance and Evening Under the Hill were dedicated to Arved Kurtz who premiered both in Adelaide in 1936.

²³ Original manuscript is held in the Tasmanian Conservatorium Library.

²⁴ Written for the Cecilian Trio of Sydney. The original manuscript is held in the Tasmanian Conservatorium Library.

²⁵ Miriam Hyde won the Musical Association of New South Wales prize for composition with this work.

²⁶ Performed in San Francisco in 1960.

²⁷ First performed in London.

²⁸ Performed by Wilfred Lehmann's Quartet in a conservatorium concert. Only fragments of this and the second and third quartets have survived.

Composer	Composition	Inst.	Date comp.	Premiere	Other known performances
Sculthorpe, P	<i>Elegy</i>	str	1947	1947 ²⁹	
Sculthorpe, P	<i>Aubade</i>	str	1948	1948	
Sculthorpe, P	Quartet no. 2 ³⁰	str qt	1948	1948	
Sculthorpe, P	Prelude to Suite ³¹	str	1948		
Sculthorpe, P	<i>To Meadows</i> ³²	str	1949	1949	
Sculthorpe, P	Nocturne	vn, pf	1949	1949	
Sculthorpe, P	Quartet no. 3	str qt	1949	1949 ³³	
Sculthorpe, P	Quartet no. 4	str qt	1950	1950 ³⁴	1950
Sculthorpe, P	<i>Elegy</i>	str	1950		1951 ³⁵
Sculthorpe, P	String Trio/ <i>Loneliness of Bunjil</i> (revised 1964)	str trio	1954	1960 ³⁶	1961, 1965
Sculthorpe, P	Sonata	vn	1954	1955 ³⁷	1956
Sculthorpe, P	<i>Irkanda I</i>	vn	1954	1955 ³⁸	1956, 1957, 1958, 1961, 1965, 1966, 1973, 1976, 1979
Sculthorpe, P	<i>Irkanda II</i> /String Qt no. 5	str qt	1959	1960 ³⁹	
Sculthorpe, P	<i>Prologue</i> from Qt no. 5	str qt	1959	1995	
Sculthorpe, P	Sonata ⁴⁰	vc	1959	1980	
Sitsky, Larry	Sonata	vn	1959	1960 ⁴¹	1962, ⁴² 1974
Sitsky, Larry	Improvisation & Cadenza	vc	1959		1972
Sutherland, M	<i>Two Dialogues</i>	2 vns			
Sutherland, M	Sonata	vn, pf	1925	1926	1926, 1930, 1936, 1938, 1950, 1967, 1999

²⁹ Performed in Melbourne by Henri Touzeau who ran the Melbourne Conservatorium String Orchestra.

³⁰ Score of this work is missing.

³¹ Work was not completed.

³² Originally a vocal work in three parts, and according to Sculthorpe this was the first composition he reworked for a different instrumentation.

³³ First performed in a concert given by the British Music Society for the Guild of Australian Composers in Melbourne on 26 October 1949.

³⁴ First performance was in a British Music Society recital in Melbourne on 14 June 1950.

³⁵ Work was not given a premiere performance due to insufficient rehearsal time. It was broadcast in 1951.

³⁶ *The Loneliness of Bunjil* was performed by the London Czech Trio in February 1961. The trio's complement was Lisa Marketta (piano), Jack Rothstein (violin), and Karel Horitz ('cello), Sedivka's colleagues.

³⁷ Premiered in the Assembly Hall, Melbourne on 28 March 1955 with Wilfred Lehmann violinist.

³⁸ Sculthorpe's work was given its first performance on 30 June 1955 by the British Music Society in a farewell concert for Wilfred Lehmann. Its official premiere was at the Mozart Festival in Lisbon in February 1956.

³⁹ Premiered in Oxford, UK, but later withdrawn. The composition won the Royal Concert trust Fund Composers' Competition.

⁴⁰ Original work was written for an Australian 'cellist who lived in London but he did not like the work, it was 'too modern' and withdrawn. The work was turned into the Sonata for Viola and percussion in 1960. The sonata for violoncello was then reinstated and dedicated to Peter Komlos.

⁴¹ First performed in San Francisco by Armenian violinist Ernest Michaleian.

⁴² First Australian performance of this sonata was in Brisbane, in a *Musica da Camera* concert at the Queensland Conservatorium.

Composer	Composition	Inst.	Date comp.	Premiere	Other known performances
Sutherland, M	Suite on a Theme of Purcell	str, hp	1935		
Sutherland, M	Sonata <i>Fantasy</i>	vc, pf	1936	1938	1940
Sutherland, M	Quartet no. 1 in C	str qt	1937	1938	
Sutherland, M	Suite	str	1933		Won prize in 1933
Sutherland, M	<i>Cavatina</i>	vn, pf	1938	1938	1939
Sutherland, M	<i>Rhapsody</i>	va, pf	1938	1938	
Sutherland, M	<i>Dusky Serenade</i> [U]	vn	1938		
Sutherland, M	<i>Arietta</i> [U]	vn	1938		
Sutherland, M	<i>Lyric</i> [U]	vn	1938		
Sutherland, M	Suite	vn	1938		
Sutherland, M	Quartet in C	str qt	1939	1940	1943, 1944, 1951
Sutherland, M	<i>Andante Semplice</i>	vn, pf	1940	1940	
Sutherland, M	Adagio	vc, pf	1941		
Sutherland, M	<i>Two Dialogues</i>	2 vns	1941		
Sutherland, M	Sonata	vc, pf	1942		
Sutherland, M	Quartet in g <i>House</i>	str qt	1943	1943	1947
Sutherland, M	<i>Two Pieces</i>	va			1943
Sutherland, M	Ballad & Nocturne [U]	vn, pf	1944		
Sutherland, M	<i>Prelude & Jig</i> [U]	str	1945		1947, 1948
Sutherland, M	Suite in e	str	1945		
Sutherland, M	Adagio	2 vns, orch	1946		
Sutherland, M	Concerto	str	1948	1949	1951, 1953, 1957, 1958, 1959, 1967, 1968, 1994, 1999
Sutherland, M	Sonata	va, pf	1949		1961, 1993
Sutherland, M	Adagio & Allegro giocoso	2 vns, pf	1953		1971
Sutherland, M	<i>Contrasts</i> [U]	2 vns	1953		
Sutherland, M	Divertimento	vn, pf	1953	1955	1964
Sutherland, M	<i>Homage to J. S. Bach</i>	2 vns, orch	1953		
Sutherland, M	<i>Discussion</i> [U]	str qt	1954	1954 ⁴³	1955, 1956, 1957, 1967, 1967 1972
Sutherland, M	Divertimento	str trio	1954		
Sutherland, M	Quartet	str qt	1955		1967
Sutherland, M	<i>Six Bagatelles</i>	vn, va	1957	1961	
Sutherland, M	<i>Fantasy</i>	vn, pf	1957		
Sutherland, M	Duo Concerto	vn, va	1957		
Sutherland, M	Sonatina	vn, pf	1958	1959	
Sutherland, M	Concerto grosso	str, hpsd	1958	1959 ⁴⁴	1959, 1960, 1968, 1969

⁴³ Paul McDermott String Quartet premiered this quartet.

⁴⁴ Premiered by the Astra Chamber Orchestra.

Composer	Composition	Inst.	Date comp.	Premiere	Other known performances
Sutherland, M	<i>Fantasy</i>	vn, pf/orch	1957	1958 ⁴⁵	1958
Sutherland, M	Divertimento ⁴⁶	vn, va, vc	1958		1972
Sutherland, M	Concerto	vn	1960	1961	1963, 1972
Tahourdin, P	Quartet	str qt	1957	1966 ⁴⁷	
Truman, Ernest	Trio	va, vc, pf	1911	1911	
Truman, Ernest	Quartet <i>Seasons</i>	str qt	1912	1912	1912
Werder, Felix	Sonata no. 1 op. 4	vn, pf	1936	1949	1950, 1953
Werder, Felix	<i>Paisago</i>	str	1936	1947	
Werder, Felix	Serenade op. 1	str	1939		
Werder, Felix	Quartet Sonata no. 1	str qt	1940	1948	
Werder, Felix	<i>Actomos</i> Prelude	str	1944	1955	
Werder, Felix	Quartet op. 3 <i>Renard the Fox</i>	str qt	1945		1949, 1960
Werder, Felix	Sonata no. 4	vn, pf			1948
Werder, Felix	<i>Actomos</i> Elegy op. 5	str	1948		1955
Werder, Felix	Quartet no. 3	str qt			1948
Werder, Felix	Chorale Prelude	str	1948	1955	1963, 1965
Werder, Felix	<i>Shir Koheleth</i> op. 8	vn	1952		
Werder, Felix	Piano Trio	vn, vc, pf			1953, 1956
Werder, Felix	Piano Quartet op. 12	vn, va, vc, pf	1954	1954	
Werder, Felix	<i>Psalms</i> op. 13	va, pf	1954	1954	
Werder, Felix	Quartet no. 4 op. 16	str qt	1955	1956	1957
Werder, Felix	Three-Part Fantasias op. 17	strg trio	1956	1958 ⁴⁸	1960, 1965
Werder, Felix	Concert Music op. 18	vn, pf	1956		
Werder, Felix	Quartet no. 5 op. 20	str qt	1956	1956	1966
Werder, Felix	Sonata op. 22	vc, pf	1956	1957	
Werder, Felix	Sonata no. 2 op. 26	vn, pf	1958		
Werder, Felix	Trio no. 1 op. 29	vn, vc, pf	1958		1960
Williamson, M	Minuet [U]	vn, pf	1947		
Williamson, M	Quartet no. 1 [U] <i>Winterset</i>	str qt	1948		
Williamson, M	Quartet No. 2 [U]	str qt	1954		

⁴⁵ Sutherland's work won 2nd prize in the ABC/APRA Composers' Competition, and it was premiered by Ernest Llewellyn.

⁴⁶ Composed for the Glickman Trio.

⁴⁷ First performance was by the Paul McDermott String Quartet at the Adelaide Festival.

⁴⁸ First performed by the Glickman Trio.

APPENDIX 8

Selected Australian string compositions 1961-2002 by composer (bold indicates works composed for or commissioned by Jan Sedivka)

Composer	Composition	Inst.	Date comp.	Premiere	Other known performances
Antill, John	<i>Sequence</i>	vc	1967		
Antill, John	Concerto	vn, orch	1968		
Antill, John	<i>The Unknown Land-Suite</i>	str s	1968		
Antill, John	<i>Four Pieces</i>	str qt	1971	1972	
Banks, Don	<i>Sequence</i>	vc	1967	1967 ¹	1968
Banks, Don	Concerto	vn, orch	1968	1968 ²	1972
Banks, Don	<i>Four Pieces</i>	str qt	1971	1971 ³	1972, 1979, 1986, 1991
Banks, Don	Quartet	str qt	1975	1975 ⁴	
Brumby, Colin	Concertina	va, str	1960	1960	
Brumby, Colin	<i>Constructions</i>	2 vns, va	1961	1961	
Brumby, Colin	Concertina	va, str	1962	1962	
Brumby, Colin	<i>Antithesis</i>	str orch	1964		1967
Brumby, Colin	Quartet	str qt	1965		
Brumby, Colin	Concerto no. 1	vn, orch	1970	1974	
Brumby, Colin	<i>Phoenix & Turtle</i> ⁵	str orch, hps	1973	1974	
Brumby, Colin	Concerto no. 2 ⁶	vn, orch	1985		Broadcast only
Butterley, Nigel	Quartet no. 1	str qt	1965	1965 ⁷	1965
Butterley, Nigel	Concerto ⁸	vn, orch	1968	1995	
Butterley, Nigel	<i>Refractions</i>			1969	
Butterley, Nigel	Quartet no. 2	str qt	1974	1976 ⁹	1978
Butterley, Nigel	Quartet no. 3	str qt	1980	1980 ¹⁰	
Butterley, Nigel	<i>Goldengrove</i> ¹¹	str orch	1982	1982	
Butterley, Nigel	<i>Forest 1</i> ¹²	va, pf	1990		
Butterley, Nigel	Quartet no. 4 ¹³	str qt	1995	1995	

¹ Premiered Newport, UK, in Melbourne on 12 December 1984 by Astra Chamber Society.

² Premiered London, and in Australia 1972. Leonard Dommett soloist with Melbourne Symphony Orchestra.

³ Premiere in Cardiff. Oriel Quartet performed work in 1972 in Perth.

⁴ Premiered in Sydney by Austral Quartet.

⁵ Musica Viva commission.

⁶ Compositions in bold are works commissioned by Sedivka, or composed for him.

⁷ Premiered by Austral Quartet and dedicated to it.

⁸ Recorded by Leonard Dommett, Tasmanian Symphony Orchestra conducted by Wilfred Lehmann in 1978, Nigel Butterley, interview with author, Sydney, 21 April 2006.

⁹ Commissioned and premiered by Adelaide Quartet.

¹⁰ First performed by Sydney String Quartet, and recorded by Petra Quartet in 1986. Commissioned by Musica Viva for a workshop.

¹¹ Commissioned by Musica Viva.

¹² Dedicated to viola player Simon Oswell, Sedivka's student.

Composer	Composition	Inst.	Date comp.	Premiere	Other known performances
Butterley, Nigel	<i>Of Wood</i> ¹⁴	vc	1995		
Conyngham, B	Sonata	vc, pf	1965	1965	
Conyngham, B	<i>Dialogue</i>	str trio	1967	1967	
Conyngham, B	<i>Prisms</i>	6 vns	1968	1968	
Conyngham, B	<i>Crisis: Thoughts in a City</i>	2 str orchs, perc	1968	1969	
Conyngham, B	<i>Three</i>	str qt, perc	1970	1970	1977
Conyngham, B	<i>Ice Carving</i>	vn, 4 str orchs	1970	1973	
Conyngham, B	<i>Playback</i>	db, tape	1973		
Conyngham, B	Quartet	str qt	1978	1979 ¹⁵	1980, 1981
Conyngham, B	<i>Shadows of Noh</i>	db, orch	1979		
Conyngham, B	Concerto	vc, orch	1984		
Cowie, Edward	Quartet no. 1	str qt	1973		
Cowie, Edward	Quartet no. 2	str qt	1976		
Cowie, Edward	Quartet no. 3	str qt	1980		
Cowie, Edward	Quartet no. 4	str qt	1981		
Cowie, Edward	<i>Voices of the Land</i> op. 43	vn, pf	1987	1992	
Cugley, Ian	<i>Five Variants</i>	str orch	1968	1968	1973
Cugley, Ian	Concerto	vn, orch	1972	1972	1981
Cugley, Ian	Sonata Mvt	vn, pf	1972	1972	
Douglas, Clive	Sinfonietta op. 79	str	1961	1961	
Douglas, Clive	<i>Discourse</i> op. 94	str	1971	1972	
Edwards, Ross	Quartet no. 1	str qt	1968	1969 ¹⁶	1971, 1973
Edwards, Ross	Quartet no. 2 ¹⁷	str qt	1969	1970	1972
Edwards, Ross	<i>Monos I</i> op. 2	vc	1970	1972 ¹⁸	
Edwards, Ross	<i>mboc</i> Quartet no. 3	str qt	1972 ¹⁹		
Edwards, Ross	<i>Maninya I</i>	voice, vc		1981	
Edwards, Ross	<i>Maninya II</i>²⁰	str qt	1982	1983	
Edwards, Ross	Concerto	vn, orch	1988		
Exton, John	String Trio	str trio	1961		
Exton, John	<i>Six Caprices</i>	vn	1961		
Exton, John	Quartet no. 2	str qt	1961		
Exton, John	<i>Fantasy</i>	vn, pf	1962		
Exton, John	Quartet no. 3	str qt	1969		1971
Exton, John	Quartet no. 4	str qt	1972		
Exton, John	Quartet no. 5	str qt	1972	1973	

¹³ Commissioned by Musica Viva, and premiered by Goldner Quartet in Hobart.

¹⁴ Composed for violoncellist David Pereira.

¹⁵ Premiered by, and dedicated to the Petra String Quartet.

¹⁶ Premiered by Austral String Quartet, withdrawn by composer.

¹⁷ Composed for Austral String Quartet, withdrawn by composer.

¹⁸ Premiered by Florian Kitt in Vienna.

¹⁹ Commissioned by Austral String Quartet, withdrawn by the composer.

²⁰ Commission originally offered to Sculthorpe by Petra String Quartet, but he transferred commission to Ross Edwards. Dedicated to Richard Meale.

Composer	Composition	Inst.	Date comp.	Premiere	Other known performances
Exton, John	<i>Ryoanjy</i>	40 str, perc	1973	1974	
Exton, John	Quartet no. 6	str qt	1974		
Exton, John	Quartet no. 7	str qt	1975		
Gethen, Felix	Rhapsody	va, orch	1962		
Gethen, Felix	Suite	va, pf	1963		
Gross, Eric	<i>Habanera-Serenade</i> op. 31	vn, pf	1960	1960	Most often performed piece by Gross
Gross, Eric	Classical Interlude	str orch	1961	1961	Studio broadcast
Gross, Eric	<i>Rondino pastorale</i> op. 31/1	hp, vn	1962		
Gross, Eric	<i>Rondino pastorale</i> op. 33/2	str qt or str orch	1962		
Gross, Eric	<i>Rondino tranquillo</i> op. 34/2	str qt	1962		
Gross, Eric	<i>Music for my Lady</i> op. 82	vn, pf	1962		
Gross, Eric	<i>Richard Charles</i> op. 80	vn, pf	1965		
Gross, Eric	<i>Moon Interlude</i>	str orch	1972		
Gross, Eric	<i>Moonscape</i> op. 32	str qt & str orch	1972		
Gross, Eric	Duet op. 62	2 vc	1973		
Gross, Eric	<i>Dusekiana</i> no. I op. 55	vn, orch	1975		
Gross, Eric	<i>Dusekiana</i> no. II op. 56 in Eb	vn, orch	1975		
Gross, Eric	<i>Dusekiana</i> no. II op. 56/2	vn, orch	1975		
Gross, Eric	Quintet ²¹ op. 102	sax, str qt	1977	1983	
Gross, Eric	Concerto no. 1 op. 137	vn, orch	1986		
Gross, Eric	Concerto no. 2 op. 144²²	vn, orch	1985		
Gross, Eric	<i>Austral Scots</i> op. 158/II	vn, pf	1988		
Hanson, R	Quartet	str qt	1967	1967	
Hanson, R	<i>An Etching</i>	vn, pf	1969		
Hill, Alfred	<i>Summer Night</i>	vn, pf	1961		
Hill, Mirrie	Duo	vn, pf			1963
Hill, Mirrie	Little Waltz	vn, pf	1964		
Hill, Mirrie	<i>Abinu Malkenu</i>	vn, orch	1971		
Hill, Mirrie	Duo	vn, orch	1971		
Hill, Mirrie	<i>Three Short Pieces</i>	str orch	1972		
Hindson, M	<i>Of Unnatural Bondage</i>	vn, pf			
Holland, Dulcie	<i>Promenade</i>	2 vns, pf	1969	1969	
Holland, Dulcie	<i>Autumn Sarabande</i>	vn, pf	1974		
Holland, Dulcie	<i>Three Humours</i>	vn	1974		
Holland, Dulcie	<i>Summer Afternoon</i>	va, pf			1988
Holland, Dulcie	<i>Holiday Piece</i>	vn, pf	1975		
Holland, Dulcie	<i>Three Humours</i>	vn, pf	1975		1989, 1992, 1993, 1995, 1996, 1999

²¹ Dedicated to saxophonist Peter Clinch, premiered by him in Germany, and in Australia with Petra Quartet.

²² Commissioned by Jan Sedivka, never performed.

Composer	Composition	Inst.	Date comp.	Premiere	Other known performances
Holland, Dulcie	<i>On Safari</i>	vn, pf	1976		1986
Holland, Dulcie	<i>Quartet Conversation</i>	str qt	1981		
Holland, Dulcie	<i>Rondel</i>	vc, pf	1985		
Holland, Dulcie	<i>Follow Me</i>	vn, va, pf	1987		1988
Holland, Dulcie	<i>Cello Pictures</i>	vc, pf	1988		
Holland, Dulcie	<i>Sonata</i>	vc, pf	1993		1995
Holland, Dulcie	<i>Quartet Cradle Song</i>	str qt	1993		
Holland, Dulcie	<i>Quartet no. 1</i>	str qt	1996		
Holland, Dulcie	<i>Happy Anniversary</i>	mandol, str qt	1996		
Holland, Dulcie	<i>Quartet Arabestr qt ue</i>	str qt	1997		
Holland, Dulcie	<i>Quartet Salute to Jacques</i>	str qt	1997		
Holland, Dulcie	<i>Preamble & Discourse</i>	vn, pf	1997		
Hughes, Robert	<i>Variations on Irish Tune</i>				1961
Hughes, Robert	<i>Ballade</i>	str orch	1969	1969	
Humble, Keith	<i>Five Pieces</i>	vn, pf	1967	1967	1969
Humble, Keith	<i>Materials for Larountala</i>	26 str	1968	1968 ²³	
Humble, Keith	<i>Five Short Pieces</i>	vn, vc, pf	1981		
Humble, Keith	<i>Five Pieces in Two parts</i>	vc, pf	1982	1982 ²⁴	1991
Humble, Keith	<i>Four all Seasons</i>	str qt	1989		1991
Hutchens, Frank	<i>One Movement</i>	quintet		1957	
Hutchens, Frank	<i>Fairy Tale</i>	vn, pf			
Hutchens, Frank	<i>Prelude</i>	str orch			
Hyde, Miriam	<i>Romance</i>	vn			1928
Kay, Don	<i>Diversions</i> ²⁵	vn, vc, pf	1965		
Kay, Don	<i>Six Miniatures</i> ²⁶	vn, vc, pf	1967	1968	1994
Kay, Don	<i>Three Pieces</i> ²⁷	str orch	1969	1969	1988
Kay, Don	<i>Elegy</i>	vn, va, vc	1970	1987	
Kay, Don	<i>The Quest</i> ²⁸	str qt	1971	1972	
Kay, Don	<i>Concert Music</i>	va, str	1973	1974 ²⁹	
Kay, Don	<i>Quartet no. 2</i> ³⁰	str qt	1975	1976	
Kay, Don	<i>Quartet no. 3</i> ³¹	str qt	1978	1980	
Kay, Don	<i>Three Pieces for Young String Players</i> ³²	str	1981	1981	
Kay, Don	<i>Concerto</i> ³³	vn, orch	1982	1982	

²³ Performed by Astra Chamber Music Society.

²⁴ Premiered 16 June 1982 by Astra Chamber Society.

²⁵ Transcription of choral work, never performed.

²⁶ Requested by Tasmanian Conservatorium Trio.

²⁷ Requested by Sedivka for University String Orchestra.

²⁸ Originally commissioned by Peter Komlos for Lyrian String Quartet.

²⁹ Studio recording, ABC broadcast.

³⁰ Commissioned by Jan Sedivka and supported by Tasmanian Arts Advisory Board. Premiered by Rialannah String Quartet

³¹ Commissioned by Sedivka for Petra String Quartet through Tasmanian Chapter of ASME, and premiered by Petra 29 May 1980.

³² Composed for Young Conservatorium String Ensemble.

Composer	Composition	Inst.	Date comp.	Premiere	Other known performances
Kay, Don	<i>The Waking of the World</i> ³⁴	str qt, narr., voices	1984	1984	
Kay, Don	<i>Rhapsody</i> ³⁵	vn, pf	1986	1986	1993, 1996, 1997
Kay, Don	<i>Legend of Moinee</i>	vc, orch	1988	1988	
Kay, Don	<i>Water Pools</i>	vn	1988	1988	
Kay, Don	<i>Cloud Patterns</i>	va	1988	1988	
Kay, Don	<i>Dance concertante</i>	str	1989	1989	
Kay, Don	<i>Earth Forms</i>	va	1989	1989	
Kay, Don	<i>White Fire</i>	vn	1989	1989	
Kay, Don	<i>Earth Forms</i>	vn	1989	1989	
Kay, Don	<i>Idyll</i>	vc	1992	1992	
Kay, Don	<i>Water Pools</i>	vc	1992	1993	
Kay, Don	<i>Earth Forms</i>	vc	1992	1993	
Kay, Don	<i>White Fire</i>	vc	1992	1993	
Kay, Don	<i>Love Voice of Moinee</i>	vc, pf	1993	1993	
Kay, Don	<i>Two Views from Hastings</i>	str quin or str orch	1994		
Kay, Don	<i>Cloud Patterns</i>	vc	1994	1994	
Kay, Don	<i>Epitaph for Aldred</i>	vn, pf	1994	1994	2006
Kay, Don	<i>Dance</i>	vn, pf	1994	1994	
Kay, Don	Serenade	vn, vc, pf	1995	1995	
Kay, Don	<i>Edge of Remoteness</i>	vn, vc, pf	1996	1997	
Kay, Don	Prelude	vn, pf	1996	1997	
Kay, Don	<i>All through the Night</i>	vn, pf	1996	2006	
Kay, Don	Rondino	str ens	1997	1997 ³⁶	
Kay, Don	Quartet no. 5	str qt	2002	2003	
Kos, Bozidar	Concerto	vn, orch	1986	1990	
Le Gallienne, D	Fugue for Quartet	str qt			
Lovelock, Wm	Concerto	va, orch	1973	1978	
Meale, Richard	<i>Hommage to Garcia Lorca</i>	2 str orchs	1963	1963	1965, 1968, 1969
Meale, Richard	Quartet no. 1 ³⁷	str qt	1975	1975	1978, 1980, 1982, 1983, 1984
Meale, Richard	Quartet no. 2 ³⁸	str qt	1980	1980	1980, 1982, 1984
Meale, Richard	Quartet no. 3	str qt	1995		
Penberthy, J	Romance	vn, str orch	1960		
Penberthy, J	Concerto	vc, orch	1962		

³³ Commissioned by Jan Sedivka through University of Tasmania. Complete concerto never publicly performed. First hearing was an ABC broadcast.

³⁴ Commissioned, and premiered in 1984 by Petra Quartet.

³⁵ Premiered for Kay's 60th birthday, first public performance was an ABC broadcast.

³⁶ Composed and performed for Sedivka's 80th birthday celebration.

³⁷ Commissioned by Musica Viva.

³⁸ Commissioned and premiered by Petra Quartet on 12 March 1980 at Adelaide Festival of Arts.

Composer	Composition	Inst.	Date comp.	Premiere	Other known performances
Penberthy, J	<i>Lament for a Lost Child</i>	str orch	1962		1971, 1976
Penberthy, J	<i>Suite of Sad Pieces</i>	str orch	1962		
Penberthy, J	Concerto	va, orch	1962	1963	1968, 1969
Penberthy, J	Quartet no. 2 op. 88	str qt	1963		
Penberthy, J	Concerto	vn, orch	1964		
Penberthy, J	Quartette no. 3 op. 102	str qt	1965		
Penberthy, J	Quintet	str	1966		
Penberthy, J	Concerto	vn, orch	1970		
Penberthy, J	Suite	21 str	1971		
Penberthy, J	<i>Six Pieces</i>	vn	1971		
Penberthy, J	<i>Reflections on Bendigo</i>	vn, pf	1971		
Penberthy, J	<i>Spheres, Ellipses, Labyrinths</i>	21 str	1971		
Penberthy, J	Romance	vn, pf	1978		
Penberthy, J	Concerto	vn, orch	1979		
Penberthy, J	Quartet no. 4	str qt	1981		
Penberthy, J	Sonata	vn, pf	1983		
Penberthy, J	<i>For Violin</i>	vn	1985		
Penberthy, J	Quartet no. 5	str qt	1987		
Sculthorpe, P	Sonata	va, perc	1960	1960 ³⁹	1962, 1963, 1964, 1965, 1966, 1967, 1968, 1970, 1971, 1972, 1973, 1975, 1976, 1979, 1980, 1981
Sculthorpe, P	<i>Irkanda III</i> (Incorporated into String Quartet no. 6)	vn, vc, pf	1961	1961 ⁴⁰	1965 ⁴¹
Sculthorpe, P	<i>Irkanda IV</i>	vn, str s, perc	1961	1961 ⁴²	1963, 1965, 1967, 1968, 1969, 1970, 1971, 1973, 1974, 1975, 1976, 1980
Sculthorpe, P	<i>The Fifth Continent</i>	sp, orch	1963	1963 ⁴³	1964, 1968
Sculthorpe, P	Quartet no. 6 ⁴⁴	str qt	1965	1965 ⁴⁵	1965, 1966, 1967, 1968, 1969, 1972, 1976, 1979, 1986, 1989 ⁴⁶

³⁹ Premiered in Shropshire, UK, and in Hobart 23 March 1962.

⁴⁰ Premiered by London Czech Trio (Lisa Marketta, Jack Rothstein and Karel Horitz). Sedivka was violinist with Marketta and Horitz in the early 1940s.

⁴¹ Work has been withdrawn.

⁴² Premiered by Wilfred Lehmann and Astra Chamber Orchestra conducted by George Logie-Smith on 5 August 1961.

⁴³ First performed in Hobart, 13 December 1963.

⁴⁴ Recipient of 1st Alfred Hill Memorial Award. a '... request of Mirrie Hill ... for *Musica Viva* to establish and administer the ... Award.' *Musica Viva* commission, premiered by Austral Quartet. *Musica Viva* Bulletin 17/2, April-May 1965, Annual Report, 7.

⁴⁵ Performed by Austral String Quartet.

⁴⁶ Performed by Arioso Quartet of Perth.

Composer	Composition	Inst.	Date comp.	Premiere	Other known Performances
Sculthorpe, P	Quartet no. 7 <i>Teotihuacan Red Landscape</i>	str qt	1966	1966 (USA)	1967, 1968, ⁴⁷ 1972, 1976, 1981
Sculthorpe, P	<i>Sun Music III</i> (withdrawn)	str orch	1966	1966	1967, 1968
Sculthorpe, P	<i>From Tabuh Tabuhan</i>	str , perc	1968	1968	1968
Sculthorpe, P	Quartet no. 8 <i>Quartet Music</i> ⁴⁸	str qt	1969	1970 (London)	1970, 1971, 1972, 1973, 1974, 1975, ⁴⁹ 1977, 1978, 1979, 1980, 1988, 1992
Sculthorpe, P	<i>Morning Song</i> ⁵⁰	str qt	1970	1970	
Sculthorpe, P	<i>Alpine</i> ⁵¹	str qt	1974		
Sculthorpe, P	Quartet no. 9 ⁵²	str qt	1975	1975	1976, 1977 PSTR QT , 1978, 1979, 1980, 1989 ⁵³
Sculthorpe, P	<i>Alone</i>	vn	1976	1976 (Tonga)	1988
Sculthorpe, P	<i>Lament</i> ⁵⁴	str	1976	1976	1976, 1981, 1983, 1985
Sculthorpe, P	<i>The Stars Turn</i>	str orch	1976	1976	1986
Sculthorpe, P	<i>Port Essington</i>	vn, vc, pf, str orch	1977	1977	1977, 1979, 1980, 1983
Sculthorpe, P	Little Serenade	str qt	1977	1977	1979, 1983, 1990
Sculthorpe, P	<i>Landscape II</i>	str trio	1978	1978	1979, 1981, 1983, 1987
Sculthorpe, P	Requiem ⁵⁵	vc	1979	1979	1980, 1981, 1982 1983
Sculthorpe, P	<i>Cantares</i>	gts, str qt	1979	1980 ⁵⁶	1987
Sculthorpe, P	<i>Small Town</i>	str qt	1980	1980⁵⁷	
Sculthorpe, P	Sonata	str	1983	1983	1986, 1987, 1988, 1990
Sculthorpe, P	Quartet no. 10 ⁵⁸	str qt	1983	1983	1988, 1989
Sculthorpe, P	Little Suite	str	1983	1983	1991
Sculthorpe, P	Sonata no. 2 (formerly Concerto grosso)	str	1988		
Sitsky, Larry	Little Suite	vn, pf	1962		

⁴⁷ First performed in Australia by Austral Quartet.

⁴⁸ Commissioned by Radcliffe Trust for Music Award 1969.

⁴⁹ Performance by Austral Quartet.

⁵⁰ Arranged for Austral Quartet.

⁵¹ Recorded by Austral Quartet as an advertisement.

⁵² Musica Viva commission.

⁵³ Performed in all capital cities by Australian Quartet.

⁵⁴ *Lament* for strings is an arrangement of several sections of the composer's theatre work *Rites of Passage*. It was first performed by the Tasmanian Symphony Orchestra in April 1976.

⁵⁵ Musica Viva commission.

⁵⁶ First performed by the Petra Quartet on 16 January 1980 in Sydney.

⁵⁷ First performed by the Petra Quartet on 22 March 1980.

⁵⁸ Commissioned by Kronos Quartet.

Composer	Composition	Inst.	Date comp.	Premiere	Other known performances
Sitsky, Larry	Sonatina	vn, pf	1962		1988
Sitsky, Larry	Sonatina on Israeli Folk Songs	vn, pf	1962		1988
Sitsky, Larry	Improvisation & Cadenza ⁵⁹	va or vc	1963		1967 (Germany), 1971 (USA)
Sitsky, Larry	Quartet no. 1 (1969) ⁶⁰	str qt	1969	1969	1969
Sitsky, Larry	Improvisation & Cadenza	vc	1969		1972
Sitsky, Larry	Concerto no. 1 <i>Mysterium Cosmographicum</i> ⁶¹	vn, orch	1972	1974	1978
Sitsky, Larry	<i>Narayana</i> Piano Trio ⁶²	pf trio	1975	1976	1981
Sitsky, Larry	<i>Atman</i> Piano Trio	pf trio	1975		1976 Canberra, Melbourne, 1981, 1988
Sitsky, Larry	Quartet no. 2 <i>Thirteen Concert Studies</i> ⁶³	str qt	1980	1984	[2]
Sitsky, Larry	Concerto no. 2 <i>Gurdjieff</i> ⁶⁴	vn, orch	1983	1984	1984, 1988
Sitsky, Larry	Trio no. 4 <i>Romantica</i>	pf trio	1986	1987	1991
Sitsky, Larry	<i>Tetragrammaton</i>		1987	1987	
Sitsky, Larry	Concerto no. 3 <i>I Ching The Eight Trigrams</i> ⁶⁵	vn, orch	1987	1989	1989
Sitsky, Larry	Quartet no. 3	str qt	1993	1994	
Sitsky, Larry	Concerto no. 4 <i>The Dreaming</i>	vn, orch	1998	1998	
Sutherland, M	<i>Two Dialogues</i>	2 vns			
Sutherland, M	Fantasy	vn, pf/orch	1962		
Sutherland, M	Quartet no. 2 ⁶⁶	str qt	1967	1967 ⁶⁷	1972
Sutherland, M	<i>Simple Pieces</i>	str	1967		
Sutherland, M	Sonata	vn, pf	1967		1972
Sutherland, M	<i>Rhapsody</i>	vn, pf	1968		
Tahourdin, P	Partita	str orch	1962	1962 ⁶⁸	
Tahourdin, P	<i>Dialogue</i>	vn, pf	1971		
Tahourdin	Quartet	str qt	1982	1985 ⁶⁹	

⁵⁹ Original score or a copy by the composer is held in the Tasmanian Conservatorium Library.

⁶⁰ Recipient of Alfred Hill Award.

⁶¹ Commissioned by University of Melbourne and completed on 4 January 1972. Received Albert H. Maggs Award (1968), premiered on 28 March 1984 by Jan Sedivka who played it on 6 September 1978 with the Sydney Symphony Orchestra conducted by Charles Mackerras.

⁶² *Narayana* composed for Melbourne Trio's tour of Russia.

⁶³ Commissioned by and dedicated to Petra Quartet and Tasmanian Conservatorium, won the Spivakovsky Prize for Composers in 1981.

⁶⁴ Commissioned by University of Tasmania, completed on 20 February 1983, and premiered on 21 July 1984.

⁶⁵ Commissioned by Hobart branch of AUSTA, and completed 5 March 1987. Premiere was on 12 April 1989.

⁶⁶ Commissioned by APRA.

⁶⁷ Premiere performance by Cremona Quartet.

⁶⁸ First performed at Royal Academy of Music in London.

⁶⁹ Premiere performance by Petra String Quartet.

Composer	Composition	Inst.	Date comp.	Premiere	Other known performances
Tibbits, George	String Sextet	2 vns, vas, vcs	1965	1965	
Tibbits, George	Quartet no. 10	str qt	1968	1969 ⁷⁰	1969
Tibbits, George	<i>Antedehuvia</i>	str orch	1971		
Tibbits, George	Quartet no. 2	str qt	1975		
Tibbits, George	Quartet no. 4	str qt	1979		1991, 1992
Werder, Felix	Quartet no. 6 op. 39 ⁷¹	str qt	1962	1964	1964, ⁷² 1967
Werder, Felix	<i>Song of Koheleth</i> op. 41	vc	1962		
Werder, Felix	Trio no. 2 op. 45	pf trio	1962	1970	
Werder, Felix	<i>Strophe</i> no. 3 op. 51	vn, pf	1963		
Werder, Felix	Trio no. 2 op. 53	pf trio	1963		1965
Werder, Felix	Piano Quartet op. 55	pf qt	1963		
Werder, Felix	Piano Quintet		1964		
Werder, Felix	Music op. 57	str orch	1964		
Werder, Felix	<i>Strophe</i> op. 59	vn	1964	1964	
Werder, Felix	Sonata Unaccomp op. 64	vn	1965	1967	
Werder, Felix	Quartet no. 7 op. 67	str qt	1964		
Werder, Felix	Quartet no. 8 op. 70	str qt	1966	1969	1970
Werder, Felix	Concerto no. 2 op. 72	vn, orch	1966	1971	
Werder, Felix	<i>La Trobe</i> Trio op. 79		1967	1970	
Werder, Felix	<i>Morgen Rot</i> op. 84	vn, ?	1967		
Werder, Felix	Duo ⁷³	vn, va	1968		
Werder, Felix	Concerto op. 85	vn, orch	1968		
Werder, Felix	Sonata op. 89	vc	1968		
Werder, Felix	Quartet no. 9 op. 90	str qt	1968	1969	1972
Werder, Felix	<i>Strophe</i> op. 92	vn	1968	1970 (Mexico City)	
Werder, Felix	<i>Conference</i> Sonata op. 93	vc, pf	1968		
Werder, Felix	<i>Trilude</i> op. 95	vn	1968	1969	
Werder, Felix	Piano trio No. 3 op. 106		1969		
Werder, Felix	<i>Quartet Music</i> op. 114	str qt	1970		
Werder, Felix	Divertimento op. 115	gt, str qt	1970	1970	
Werder, Felix	Quartet No. 11 op. 128	str qt	1972	1973 (London)	
Werder, Felix	<i>Encore</i> op. 139	vn	1973		
Werder, Felix	<i>Reigen to KPE</i> op. 142	str trio	1973	1974	
Werder, Felix	Quartet no. 12 op. 148	str qt	1974	1975	
Werder, Felix	<i>Brandenburg Konzert</i> op. 149	str orch	1974		
Werder, Felix	<i>Encore</i> op. 158	vn, pf	1976		

⁷⁰ First performance by Paul McDermott Quartet.

⁷¹ Won Musica Viva prize in 1964.

⁷² Performance given by Austral Quartet.

⁷³ Winner Alfred Hill Award.

Composer	Composition	Inst.	Date comp.	Premiere	Other known performances
Werder, Felix	<i>Three - Stuttgart Trio</i> op. 163	pf trio	1976		
Werder, Felix	Piano Quartet no. 3 op. 174	pf qt	1978		
Werder, Felix	<i>Kabbalah</i> op 201	va	1981	1981	
Werder, Felix	Sonata no. 3 op. 232	vn, pf	1986	1987	
Werder, Felix	<i>Interconnections</i> op. 236	2 vns	1986	1987	
Werder, Felix	<i>Music Today</i> op. 256	vn, pf	1988	1989	
Williamson, M	<i>Variations</i>	vc, pf	1964	1964 ⁷⁴	
Williamson, M	Concerto	vn, orch	1965	1965	
Williamson, M	Piano Quintet	pf qnt	1968	1968	
Williamson, M	<i>Partita Themes of Walton</i>	va	1972	1972	
Williamson, M	Piano Trio	pf trio	1976	1976	
Williamson, M	<i>Azure</i> for String Orchestra	str orch	1978		
Williamson, M	Concerto	hp, str	1976	1976	1981
Williamson, M	Quartet no. 3	str qt	1993		

⁷⁴ All Williamson's string works except *Azure* for Quartet and Quartet No. 3 were premiered in England or USA (London, Birmingham, BBC TV London).

APPENDIX 9

Concerts by the Tasmanian Conservatorium Trio

Jan Sedivka, Sela Trau and Beryl Sedivka

Date	Details	Programme
22 March 1966	University Centre Hobart	Dvořák Trio op. 90 <i>Dumky</i>
14 June 1966	Lunch-hour Hobart	Beethoven Trio in c op. 1 no. 3, Bloch <i>Three Nocturnes</i> (1924)
30 July 1966	Launceston	Beethoven Trio in c op. 1 no. 3 Dvořák Trio op. 90 <i>Dumky</i> , Bloch <i>Three Nocturnes</i>
28 Oct. 1966	Friends of Music Hobart	Beethoven Trio in B ^b op. 11, Brahms Trio in B op. 8, Dvořák Trio op. 90 <i>Dumky</i>
25 Nov. 1966	Friends' Meeting House Hobart	Beethoven Trio in B ^b op. 11, Bloch <i>Three Nocturnes</i>
4 April 1967	Lunch-hour Hobart	Mozart Trio in C K548, Shostakovich Trio no. 2 in e op. 67 (1944)
30 June 1967	Friends of Music Hobart	Mozart Trio in C K548, Beethoven Trio in E ^b op. 70 no. 2, Shostakovich Trio no. 2 in e op. 67
12 Sept. 1967	Lunch-hour Hobart	Brahms Trio in B op. 8
14 Oct. 1967	Launceston	Beethoven Trio in B ^b op. 11, Brahms Trio in B op. 8, Ravel Trio in a op. 102
19 Dec. 1967	Goethe Society Hobart	Schumann Trio no. 1 in d op. 63
5 March 1968	Lunch-hour Hobart	Schumann Trio no. 1 in d op. 63
5 July 1968	Friends of Music Hobart	Dvořák Trio in g op. 26, Copland <i>Vitebsk</i> (1929), Ravel Trio in a op. 102
23 July 1968	Lunch-hour Hobart	Beethoven Trio in E ^b op. 70 no. 2
17 Sept. 1968	Lunch-hour Hobart	Don Kay <i>Six Miniatures</i> (premiere), Beethoven Trio in D op. 70 no. 1 <i>Geister</i>
6 Oct. 1968	ABC broadcast	Beethoven Trio in D op. 70 no. 1 <i>Geister</i>
11 March 1969	Lunch-hour Hobart	Dvořák Trio op. 90 <i>Dumky</i>
12 May 1969	Tas University Choral Society Hobart	Shostakovich Trio no. 2 in e op. 67
11 July 1969	Friends of Music Hobart	Beethoven Trio in D op. 70 no. 1 <i>Geister</i> , Dvořák Trio in f op. 65, Bloch <i>Three Nocturnes</i>
29 July 1969	Lunch-hour Hobart	Beethoven Trio in B ^b (mvt), Brahms Trio in B op. 8
21 Oct. 1969	Lunch-hour Hobart	Beethoven Trio in B ^b (mvt), Mendelssohn Trio no. 1 in d op. 49
12 June 1970	Friends of Music Hobart	Schubert Trio in E ^b op. 100, Smetana Trio in g op. 15, Rawsthorne Trio (1962) (Australian premiere)
30 June 1970	Lunch-hour Hobart	Mendelssohn Trio no. 2 in c op. 66
15 Sept. 1970	Lunch-hour	Schumann Trio no. 1 in d op. 63
23 July 1971	Friends of Music Hobart	Haydn Trio in G no. 31, Beethoven Trio in c op. 1 no. 3, Arensky Trio in d op. 32

Date	Details	Programme
1971	Launceston Chamber Music Society	Arensky Trio in d op. 32, Kodaly Duo op. 7 vn, vc
1 Feb. 1972	Festival of Tasmania	Beethoven Trio in B ^b op. 97 <i>Archduke</i> , Brahms Sonata in A op. 100 vn, pf, Kodaly Duo op. 7 vn, vc
14 March 1972	Lunch-hour Hobart	Dvořák Trio op. 90 <i>Dumky</i>
13 June 1972	Lunch-hour Hobart	Mendelssohn Trio no. 1 in d op. 49
22 Aug. 1972	Lunch-hour Hobart	Beethoven, Brahms, Bloch <i>Three Nocturnes</i>
22 Sept. 1972	Friends of Music Hobart	Bloch <i>Three Nocturnes</i> , Brahms Trio in c op. 101, Beethoven Trio in E ^b op. 70 no. 2
12 June 1973	Lunch-hour Hobart	Mendelssohn Trio no. 2 in c op. 66
6 July 1973	Friends of Music Hobart	Brahms Sonata in G op. 78 vn, pf, Trio in C op. 87
9 Oct. 1973	Lunch-hour Hobart	Beethoven Trio in B ^b op. 97 <i>Archduke</i>
18 June 1974	Lunch-hour Hobart	Beethoven Trio in E ^b op. 1 no. 1
15 April 1975	Lunch-hour Hobart	Beethoven Trio in D op. 70 no. 1 <i>Geister</i>
26 May 1976	Musica Viva Hobart	Brahms Violin Sonata in d op. 108, Beethoven Trio in E ^b op. 70 no. 2
9 Sept. 1976	Launceston	Bach Suite no. 1 in G vc, Brahms Sonata in d op. 108 vn, pf, Beethoven Trio in E ^b op. 70 no. 2
15 Nov. 197?	Richmond	Haydn Trio in g no. 31, Mendelssohn Trio no. 1 in d op. 49, Smetana Trio in g op. 15

APPENDIX 10

Complete list of concerts given by Jan Sedivka and colleagues

Date	Performers/venue	Programme
15 March 1966	Jan Sedivka (JS), Rex Hobcroft (RH)	Mozart Sonatas in G K379, in B ^b K454
22 March 1966	Tasmanian Conservatorium Trio (TCT)	Dvořák Trio op. 90 <i>Dumky</i>
5 April 1966	University String Orchestra (USO), JS	Vivaldi Concerto in A, Britten <i>Simple Symphony</i> op. 4
19 April 1966	JS, RH	Mozart Sonatas in F K330, in D K306
3 May 1966	USO, JS	Dowland <i>Dance Suite</i> , JC Bach Clavier Concerto, Vivaldi Concerto in G <i>Alla Rustica</i>
14 June 1966	TCT	Beethoven Trio in c op. 1 no. 3, Bloch <i>Three Nocturnes</i> (1924)
17 June 1966	JS, TSO, Farnsworth Hall	Bartók Violin Concerto no. 1 (1937-8)
12 July 1966	JS, RH	Mozart Sonatas in e K304, in C K296
23 July 1966	JS, TSO Heinze	Tchaikovsky Violin Concerto op. 35 vn
24 July 1966	JS, TSO, Farnsworth Hall	Bartók Violin Concerto no. 1 (1937-8) (ABC broadcast)
30 July 1966	TCT (Launceston)	Beethoven Trio in c op. 1 no. 3, Dvořák Trio op. 90 <i>Dumky</i> , Bloch <i>Three Nocturnes</i>
2 Aug. 1966	USO, JS	Vivaldi <i>Concerto Grosso</i> in A, Barber Adagio op. 11 (1936), Elgar Serenade in e op. 11
27 Sept. 1966	USO, JS	Gluck Symphony in G, Mozart <i>Eine kleine Nachtmusik</i>
25 Oct. 1966	JS, RH	Janáček Sonata, Dvořák Sonatina in G op. 100 Debussy Sonata (1917)
28 Oct. 1966	TCT	Beethoven Trio in B ^b op. 97 <i>Archduke</i> , Brahms Trio in B op. 8, Dvořák Trio op. 90 <i>Dumky</i>
25 Nov. 1966	TCT	Beethoven Trio in B ^b op. 11, Bloch <i>Three Nocturnes</i>
Nov/Dec. 1966	JS, Tasmanian Symphony Orchestra (TSO) Matthews	Ghedini Violin Concerto (1947) (ABC broadcast)
4 April 1967	TCT	Mozart Trio in C K548, Shostakovich Trio in e no. 2 p. 67 (1944)
18 April 1967	USO, JS	Vaughan Williams <i>Hymn Tune</i> , Vivaldi Concerto in b 4 vns, Mozart <i>Eine kleine Nachtmusik</i>
30 June 1967	TCT	Mozart Trio in C K548, Beethoven Trio in E ^b op. 97 <i>Archduke</i> , Shostakovich Trio in e op. 67
4 July 1967	USO, JS	Manfredini Concerto Grosso in D, JC Bach Concerto op. 7 pf, Sibelius Romance in C op. 42, Abel Symphony in E ^b
1 Aug. 1967	USO, JS	Boccherini Cello Concerto in G, Bach Suite no. 3 in D
12 Sept. 1967	TCT	Brahms Trio in B op. 8

Date	Performers/venue	Programme
26 Sept. 1967	USO, JS	Nardini Adagio, Bach Concerto in E, Roussel Sinfonietta op. 52 (1934)
3 Oct. 1967	USO, JS	Bach Concerto in d 2 vns, Suite no. 3 in D
10 Oct. 1967	JS, RH	Janáček Sonata, Debussy Sonata
15 Oct. 1967	Tasmanian Conservatorium String Orchestra (TCSO), JS	Britten <i>Simple Symphony</i> op. 4, Dunne <i>Ten Variations</i> (premiere), ¹ Mozart <i>Eine kleine Nachtmusik</i> , Sibelius Romance in C op. 42
16 Oct. 1967	TCT (Launceston)	Beethoven Trio in c op. 1 no. 3, Brahms Trio in B op. 8, Ravel Trio in a
19 Dec. 1967	TCT (Goethe Society)	Schumann Trio no. 2 in d op. 63
28 Jan. 1968	JS, TSO, Stiasny	Mozart Violin Concerto in G K. 216 (ABC broadcast)
5 March 1968	TCT	Schumann Trio no. 2 in d op. 63
9 April 1968	USO, JS	Geminiani Concerto Grosso in c, Vivaldi Concerto in F vc, Sculthorpe <i>Irkanda IV</i> , Abel Symphony in E ^b
18 April 1968	USO, JS	Vivaldi <i>Four Seasons</i> (Tasmanian premiere)
26 April 1968	USO, JS	Vivaldi <i>Four Seasons</i> , Sculthorpe <i>Irkanda IV</i> , Mozart <i>Eine kleine Nachtmusik</i>
7 May 1968	USO, JS	Elgar Serenade in e op. 20, Bach Concerto in f hpd, Mozart Symphony in D <i>Salzburg</i>
18 June 1968	JS, Beryl Sedivka (BS)	Mozart Sonata in C K296, Beethoven Sonata in A op. 30 no. 1
2 July 1968	USO, JS	Ireland <i>Concertino pastorale</i> (1939), Walton Two Pieces, Mudge Concerto Grosso in d
5 July 1968	TCT	Dvořák Trio in g op. 26, Copland <i>Vitebsk</i> (1929), Ravel Trio in a
23 July 1968	TCT	Beethoven Trio in E ^b op. 70 no. 2
30 July 1968	USO, JS	Gluck Symphony in G, Barber <i>Dover Beach</i> op. 3 (1931), Vivaldi Concerto in a vc, Sibelius Romance in C op. 42
29 Aug. 1968	USO, JS	Geminiani <i>Concerto Grosso</i> in c, Concerto in F vc, Sibelius Romance in C op. 42, Britten <i>Simple Symphony</i> op. 4, Elgar Serenade in e op. 20, Mozart <i>Eine kleine Nachtmusik</i>
10 Sept. 1968	USO, JS	Barber Adagio op. 11, Bach Concerto in E vn, Sculthorpe <i>Irkanda IV</i>
17 Sept. 1968	TCT	Kay <i>Six Miniatures</i> ² , Beethoven Trio in D, op. 70 no. 1 <i>Geister</i>
6 Oct. 1968	TCT	Beethoven Trio in D, op. 70 no. 1 <i>Geister</i> (ABC broadcast)
8 Oct. 1968	USO, JS	Purcell Three Songs, Monn Concerto in g vc, Walton <i>Two Pieces</i>

¹ The complete title of Dunne's work is *Ten Variations on 'The Lark in Clear Air.'*

² This was the first public performance ever of a work by Don Kay.

Date	Performers/venue	Programme
19 Oct. 1968	USO, JS	Bach Suite no. 3 in D, Monn Concerto in g vc, Berkeley <i>Four Poems of St Teresa of Avila</i> op. 27 (1947), Sculthorpe <i>Irkanda IV</i> , Mozart Symphony in D <i>Salzburg</i>
23 Oct. 1968	USO, JS	Haydn Concerto no. 2 in G, Berkeley <i>Four Poems of St Teresa of Avila</i> op. 27, Cugley <i>Pan, The Lake</i> (1965) ³
1 Dec. 1968	JS, Nola Le Fevre	Prokofiev <i>5 Melodies</i> op. 35 (ABC broadcast)
11 March 1969	TCT	Dvořák Trio op. 90 <i>Dumky</i>
25 March 1969	USO, JS	Corelli <i>Concerto Grosso</i> op. 6 no. 8, Bach Concerto in a vn, Grieg <i>Holberg Suite</i> op. 40 (3 movements)
15 April 1969	JS, RH	Mozart Sonata in B ^b K454, Dvořák Sonatina in G op. 100
12 May 1969	TCT	Shostakovich Trio no. 2 in e op. 67
13 May 1969	USO, JS	Avison Concerto in D, Vivaldi Concerto in b, Hindemith <i>Schulwerk Five Pieces</i> op. 44 no. 4 (1927)
17 June 1969	TUSO, JS	Mozart Divertimento in D K136, Haydn Concerto in C vc ⁴
21 June 1969	TUCS/Unitas Baroque Ensemble (UBE), ⁵ JS, Barrie de Jersey (BJ)	Vivaldi <i>Four Seasons</i>
10 July 1969	JS, BS	Schubert Sonatina (ABC broadcast)
11 July 1969	TCT	Beethoven Trio in D op. 70 no. 2 <i>Geister</i> , Dvořák Trio in f op. 65, Bloch <i>Three Nocturnes</i>
22 July 1969	USO, JS	Ireland <i>Concertino Pastorale</i> (1931), de Jersey <i>Three Dance Movements</i> (1957) (premiere), Mozart Divertimento in D K136
29 July 1969	TCT	Beethoven Trio in B ^b in one movement, Brahms Trio in B op. 8
5 Aug. 1969	JS TSO Scottsdale	Mozart Violin Concerto in A no. 5 K219
6 Aug. 1969	JS TSO George Town	Mozart Violin Concerto in A no. 5 K219
7 Aug. 1969	JS TSO Burnie	Mozart Violin Concerto in A no. 5 K219
9 Aug. 1969	JS TSO Hobart	Mozart Violin Concerto in A no. 5 K219
13 Sept. 1969	UBE, JS	Geminiani Concerto in c, Cugley <i>Five Variants</i> str (premiere), Haydn Concerto in G no. 2 vn, str, hp, Hindemith <i>Schulwerk Five Pieces</i> op. 44 no. 4, Bach Concerto in a
5 Oct. 1969	TCT	Brahms Trio (ABC broadcast)
21 Oct. 1969	TCT	Beethoven Trio in B ^b in one movement, Mendelssohn Trio no. 1 in d op. 49

³ Cugley's work was performed on 23 Oct. 1968, *Pan, The Lake* (1965) *Metamorphosis of a Theme* by Peter Sculthorpe.

⁴ This was the first Australian performance of the Haydn Concerto in C for violoncello, strings and continuo. Christian Wojtowicz was the soloist.

⁵ The ensemble comprised 4 violins, 2 violas, 2 'cellos, 1 double bass and continuo.

Date	Performers/venue	Programme
23 Oct. 1969	UBE, JS, Launceston	Geminiani Concerto in c, Bach Concerto in a, Haydn Concerto in G vn, str, Gluck Symphony in G str, Hindemith <i>Schulwerk Five Pieces</i> op. 44 no. 4, Cugley <i>Five Variants</i>
28 Oct. 1969	USO, JS	Rosenmuller Sonata no. 11, Kay <i>Three Pieces</i> str orch (premiere), Vivaldi Concerto in F 3 vns
4 Nov. 1969	JS, TSO, Llewellyn	Mozart Violin Concerto in D K218
7 Dec. 1969	TCT	Smetana Trio in g op. 15
28 April 1970	USO, JS	Geminiani <i>Concerto Grosso</i> in g, Gluck Symphony in G, Bach Brandenburg Concerto no. 2 in F
13 May 1970	JS, RH	Mozart Sonata in C K296, Brahms Sonata in G op. 78, Debussy Sonata, Dvořák Sonatina in G op. 100
12 June 1970	TCT	Schubert Trio in E ^b op. 100, Smetana Trio in g op. 15, Rawsthorne Trio (Australian premiere)
23 June 1970	USO, JS	Mudge Violin Concerto in d, Vivaldi Concerto in F hns, vc, Barber Adagio op. 11
30 June 1970	TCT	Mendelssohn Trio no. 2 in c op. 66
7 July 1970	JS, RH	Brahms Sonata in G op. 78
21 July 1970	USO, JS	Vivaldi Concerto in a ob, Bach Concerto 2 vns, Mozart Symphony in D <i>Salzburg</i>
30 July 1970	TCT	Schumann Trio no. 2 in d op. 63 (ABC broadcast)
7 Aug. 1970	TUSO, JS	Mudge Concerto Grosso in d, Vivaldi Concerto in A ^b ob, str, Bach Overture no. 3 in D, Hindemith <i>Schulwerk Five Pieces</i> op. 44 no. 4, Mozart <i>Eine kleine Nachtmusik</i>
6 Sept. 1970	JS, BS	Janáček Sonata, Rawsthorne Sonata (Australian premiere), Brahms Sonata in G op. 78
22 Sept. 1970	TCT	Schumann Trio no. 2 in d op. 63
29 Sept. 1970	JS, RH	Bach Sonata no. 1 in d, no. 6 in G
20 Oct. 1970	USO, JS	Telemann <i>Concerto Grosso</i> , Hindemith <i>Trauermusik</i> (1936), Vivaldi Concerto in a 2 vns (L)
23 Oct. 1970	USO, JS	Vivaldi Concerto in a 2 vns, Mozart Divertimento in D K136
? 1970	USO, JS	Nardini Adagio, Husa <i>Four Pieces</i> (1955), Vivaldi Concerto in d
6 April 1971	JS, BS	Mozart Sonata in C K296, Brahms Sonata in d op. 108
20 April 1971	USO, JS, John Curro Viola	Handel <i>Concerto Grosso</i> no. 12, Telemann Concerto in G va, Holst St Paul's Suite
7 May 1971	USO, JS	Handel <i>Concerto Grosso</i> op. 6 no. 12, Vivaldi Concerto 2 hns, Bach Suite in b fl, str, Sculthorpe <i>Irkanda IV</i> , Elgar Serenade in e op. 20, Britten Simple Symphony op. 4
15 June 1971	JS, ST	Kodaly Duo op. 7 vn, vc
23 July 1971	TCT	Haydn Trio in G, Mendelssohn Trio no. 2 in c op. 66, Arensky Trio in d op. 32

Date	Performers/venue	Programme
10 Aug. 1971	JS, BJ	Bach Sonatas no. 5 in f, no. 6 in G
24 Aug. 1971	JS, TSO, Jones	Bach Concerto in E (ABC broadcast)
28 Sept. 1971	JS, BJ	Bach Sonata in b no. 1, Sonata in G no. 6
5 Oct. 1971	USO, JS	Cirri Concerto in A op. XIV no.1 vc, Wren Serenade op. 11
20 Oct. 1971	JS, BS	Beethoven Sonata in A op. 30 no. 1, Janáček Sonata
19 Dec. 1971	JS, BS	Busoni Sonata no. 1 in C op. 29
22 Jan. 1972	JS, TSO, Rosen	Bartók Violin Concerto no. 1 (Op. <i>Posth</i>) vn
1 Feb. 1972	TCT	Beethoven Trio in B ^b op. 97, Brahms Sonata in A op. 100 vn, pf, Kodaly Duo op. 7 vn, vc
14 March 1972	TCT	Dvořák Trio op. 90 <i>Dumky</i>
18 April 1972	USO, JS	Bach Concerto 2 vns, Concerto in d vn, ob
9 May 1972	USO, JS	Geminiani Concerto Grosso, Telemann Concerto va, str, Barber Adagio op. 11
13 June 1972	TCT	Mendelssohn Trio no. 1 in d op. 49
27 June 1972	USO, JS	Bach Violin Concerto in E, dag Wirén Serenade op. 11 (1937)
5 July 1972	TCT, TSO, Mayer	Beethoven Triple Concerto in C op. 56
25 July 1972	USO, JS	Corelli Concerto Grosso no 7, Haydn Concerto in G no. 2 vns
12 Sept. 1972	JS, BS	Beethoven Sonata no. 10 in G vn, pf
22 Sept. 1972	TCT	Bloch Three Nocturnes, Brahms Trio in c op. 101, Beethoven Trio in E ^b op. 70 no. 2
7 Oct. 1972	USO, JS	Barber Adagio op. 11, Haydn Concerto in G vn, Mozart <i>Eine kleine Nachtmusik</i> , Handel <i>Faithful Shepherd Suite</i>
14 Nov. 1972	USO, JS	Bach Violin Concerto in E ^b op. 7 no. 5, Walton <i>Two Pieces</i> , Vivaldi Concerto in a 2 vns
27 March 1973	USO, JS	Telemann Concerto 2 vas, Bach Suite in D
1 May 1973	USO, JS	Mozart Violin Concerto in E ^b pf, Stravinsky Concerto (1946) str
12 June 1973	TCT	Mendelssohn Trio no. 2 in c op. 66
3 July 1973	USO, JS	Mozart <i>Serenata Notturna</i> in D K239, Bartók Divertimento (1939) str
6 July 1973	TCT	Brahms Sonata in G vn, pf, Trio in C op. 87
25 Sept. 1973	USO, JS	Vivaldi <i>Concerto Grosso</i> in C op. 3 no 8, Shostakovich Concerto pf, tr op. 35 (1933)
9 Oct. 1973	TCT	Beethoven Trio in B ^b op. 97 <i>Archduke</i>
23 Oct. 1973	USO, JS	Stamic <i>Sinfonia Concertante</i> vn, va, Mozart Musical Joke K522
25 Nov. 1973	TCT	Beethoven Trio in E ^b op. 1 no. 1 (ABC broadcast)
12 Jan. 1974	JS, BS	Dello Joio, Suchon, Banks (ABC broadcast)
13 Feb. 1974	JS, Lyndal Edmiston TSO, Stiasny	Bach Concerto in d 2 vns
19 March 1974	USO, JS	Albinoni Concerto in a op. 5 no. 5 2 vns, Vivaldi Sonata in C 2 trp, Sibelius <i>Romance</i> in C op. 42
26 March 1974	JS	Sitsky Unaccompanied Sonata (1959) vn

Date	Performers/venue	Programme
28 March 1974	JS, TSO, Cavdarski	Sitsky Violin Concerto no. 1 <i>Mysterium Cosmograhpicum</i> (premiere)
30 April 1974	USO, JS	Nardini Adagio, Mozart Concerto in A K219 vn
22 May 1974	JS, BS	Mozart Sonata in E ^b K481 (Graduation concert)
18 June 1974	TCT	Beethoven Trio in E ^b op. 1 no. 1
2 July 1974	USO, JS	Vivaldi Concerto 4 vns, Roussel Sinfonietta op. 52 (1934)
5 July 1974	TCT, TSO, Cavdarski	Beethoven Triple Concerto in C op. 56
1 Oct. 1974	USO, JS	Albinoni, Stamitz
22 Oct. 1974	USO, JS	Bloch Concerto Grosso (1924-5) pf, str
25 March 1975	USO, JS	Mendelssohn <i>Swiss</i> Symphony
15 April 1975	TCT	Beethoven Trio in D op. 70 no. 1
18 April 1975	USO, JS	Nardini Adagio, Bach Concerto 2 vns, str, Sibelius <i>Romance</i> in C op. 42
25 May 1975	JS, BS	Mozart Sonata in B ^b K454, Ferguson Sonata no. 2 op. 10 (1946), Brahms Sonata in G op. 78
10 June 1975	USO, JS	Haydn Violin Concerto in G vn, Elgar <i>Serenade</i> in e op. 20
1 July 1975	USO, JS	Bach Piano Concerto, Mozart <i>Serenata Notturna</i>
30 Sept. 1975	USO, JS	Dall'Abaco <i>Concerto da Chiesa</i> op. 2 no. 4, Haydn Violin Concerto in C
14 Oct. 1975	USO, JS	Bartók Divertimento, Suk Meditation on the Chorale <i>St Wenceslas</i> op. 35a
29 Oct. 1975	TCT	Brahms Sonata in G no. 1 op. 78, Arensly Trio in d no. 1 op. 32
31 Oct. 1975	JS TSO Cavdarski	Beethoven Violin Concerto in D op. 61 vn
7 Nov. 1975	USO, JS	Bartók Divertimento, Suk <i>Meditation on the Chorale St Wenceslas</i> , op. 35a
7 Nov. 1975	JS, BS	Fauré Sonata no. 2 in e op. 108
22 Nov. 1975	TCT	Beethoven Trio in E ^b op. 70 no. 2 (ABC broadcast)
22 Feb. 1976	TCT	Beethoven Trio in E ^b op. 70 no. 2 (ABC broadcast)
23 March 1976	USO, JS	Harris, Telemann, Albinoni
8 April 1976	JS, TSO, Krug	Sculthorpe <i>Irkanda IV</i> (Meet the Composer)
13 April 1976	USO, JS	Vivaldi, Křenek
26 May 1976	TCT	Brahms Sonata in d op. 108 vn, pf, Beethoven Trio in E ^b op. 70 no. 2, Arensky Trio in d op. 32 no. 1
14 June 1976	JS, BS	Dvořák Sonatina in G op. 100
28 June 1976	USO, JS	Vivaldi <i>Four Seasons</i> , Bloch, Graetzmer, Mozart Divertimento in D K136
7 Sept. 1976	JS, BS	Mozart Sonata in D K306, Janáček Sonata
9 Sept. 1976	TCT	Bach Suite no. 1 in G vc, Brahms Sonata in d op. 108 vn, pf, Beethoven Trio in E ^b op. 70 no. 2
20 Sept. 1976	TCO, ⁶ JS, Margaret Connolly	Beethoven Overture <i>Coriolan</i> op. 62, Mendelssohn Concerto in e op. 64 vn, Mozart Symphony no. 35 in D K385 <i>Haffner</i>

⁶ This performance was the first by the newly formed Tasmanian Conservatorium Orchestra.

Date	Performers/venue	Programme
21 Sept. 1976	JS, Sela Trau (ST)	Ravel Sonata vn, vc
5 Oct. 1976	USO, JS	Not known
15 Oct. 1976	USO, JS	Vivaldi <i>Four Seasons</i>
22 March 1977	JS, BS	Mozart Sonata in C K296, Beethoven Sonata in A op. 30 no. 1
5 April 1977	USO, JS ⁷	Vivaldi Concerto Grosso in a, Shostakovich Concerto pf, trp op. 35 (1933)
18 April 1977	JS, BS	Banks Sonata (1953)
14 June 1977	USO, JS ⁸	Bach <i>Brandenburg Concerto</i> no. 6
18 June 1977	JS, BS	Brahms Sonata in G op. 78
21 June 1977	USO, JS ⁹	Stamitz Concerto vn & va
2 Sept. 1977	Unitas Chamber Players JS	Albinoni Sinfonia no. 3, Bach Concerto in E BWV 1042 vn, Hindemith <i>Schulwerk Five Pieces</i> op. 44 no. 4, Schoenberg <i>Verklärte Nacht</i> op. 4 (1943) ¹⁰ <i>Mills Music for Strings</i>
25 Oct. 1977	JS, BS	Handel Sonata in F, Beethoven Sonata in G no. 10 op. 96
26 Feb. 1978	TCT	Fauré Trio in d op. 120 ¹¹
21 March 1978	JS, BS	Mozart Sonata in B ^b K454, Debussy Sonata
6 April 1978	JS, BS	Mozart Sonata in B ^b K454, Janáček Sonata
25 May 1978	JS, BS	Mozart Sonata in B ^b K454, Ferguson Sonata no. 2, Brahms Sonata in G op. 78
26 May 1978	JS, BS (Canberra)	Busoni Sonata no. 1 op. 29, Banks Sonata in One Movement, Schoenberg <i>Fantasy</i> op. 47, Janáček Sonata.
25 July 1978	JS, BS	Mozart Sonata in A K526, Dvořák Sonatina in G op. 100
6 Sept. 1978	JS, Sydney Symphony Orchestra, Mackerras	Sitsky Violin Concerto no. 1 <i>Mysterium Cosmographicum</i>
19 Sept. 1978	JS, Sydney Symphony Orchestra, Mackerras	Sitsky Violin Concerto no. 1 <i>Mysterium Cosmographicum</i> (ABC broadcast)
21 Oct. 1978	JS, BS	Brahms Sonata in A op. 100 no. 2
10 Dec. 1978	JS, BS	Brahms Sonata in A op. 100 no. 2
13 April 1979	JS, BS, Petra String Qt. (PSTR QT)	Chausson Concerto op. 21 vn, pf, str qt (ABC broadcast)
24 April 1979	JS, BS	Mozart Sonata in G K379, Schumann Sonata no. 1 in a op. 105
6 May 1979	JS, BS	Mozart Sonata in G K379 (ABC broadcast)
24 May 1979	JS, BS	Mozart Sonata in G K379
17 June 1979	JS, BS	Schumann Sonata no. 1 in a op. 105 (ABC broadcast)
24 July 1979	JS, BS	Delius Sonata no. 3, Schubert Sonata (Duo) in A
9 Sept. 1979	JS, BS	Schubert Sonata (Duo) in A (ABC broadcast)

⁷ Bruce Lamont trumpet.

⁸ Keith Crellin and John Curro were viola soloists.

⁹ David Saffir violin, and Anna Wojtowicz viola.

¹⁰ Schoenberg composed this work originally in 1917, and re-scored it in this form in 1943.

¹¹ This was the final broadcast made by the Tasmanian Conservatorium Trio.

Date	Performers/venue	Programme
10 Oct. 1979	JS, BS	Ireland Sonata No. 2 in a (ABC broadcast)
8 Nov. 1979	JS, BS	Brahms Sonata in A op. 100
24 Nov. 1979	JS, BS	Beethoven Sonata in G op. 96
30 Nov. 1979	JS, BS	Brahms Sonata in G op. 78
2 March 1980	TCO, JS, Malcolm Leek, Keith Crellin (KC),	Sculthorpe Sonata <i>Irkanda IV</i> va, perc,
19 April 1980	JS, BS	Mozart Sonata in B ^b K378, Janáček Sonata, Brahms Sonata in G op. 78
10 May 1980	UMS, JS, BS	Mozart Sonata in B ^b K378, Janáček Sonata, Brahms Sonata in G op. 78
24 May 1980	JS, BS	Franck Sonata in A (ABC broadcast)
28 May 1980	JS	Sitsky Sonata for Unaccompanied Violin
July 1980	JS, BS	Mozart Sonata in B ^b K378 (ABC broadcast)
3 Aug. 1980	USO, JS	Manfredini <i>Concerto Grosso</i> in d 2 vns, Barber Adagio, Mozart <i>Eine kleine Nachtmusik</i>
14 Oct. 1980	JS, BS	Dupuis Sonata in D, Beethoven Sonata in c op. 30, no. 2
8 Nov. 1980	JS, BS	Mozart Sonata in B ^b K378
9 Nov. 1980	JS, BS	Beethoven Sonata in c op. 30, no. 2
23 Nov. 1980	JS, BS	Dupuis Sonata in D (ABC broadcast)
17 Dec. 1980	JS, TSO, Thomas	Penberthy Violin Concerto (ABC broadcast)
17 March 1981	JS, BS	Franck Sonata in A
25 May 1981	JS, BS	Franck Sonata in A (ABC broadcast)
4 June 1981	TCT	Sculthorpe <i>Irkanda III</i> (taped broadcast)
5 Aug. 1981	JS, BS	Enesco Sonata no. 3 in G op. 25
19 Aug. 1981	JS, BS	Enesco Sonata no. 3 in G op. 25
5 Nov. 1981	JS, BS	Mozart Sonata in B ^b K378, Brahms Sonata in G op. 78, Franck Sonata in A
17 Nov. 1981	JS, TSO, Thomas	Cugley Violin Concerto (ABC broadcast premiere)
6 Dec. 1981	JS, BS	Mozart Sonata in B ^b K378
28 Feb. 1982	JS, BS	Rawsthorne Sonata (ABC broadcast)
16 March 1982	JS, BS	Beethoven Sonata in D op. 12 no. 1, Rawsthorne Sonata
18 April 1982	JS, BS	Mozart Sonata in G K379 (ABC broadcast)
30 July 1982	JS, BS	Janáček Sonata
28 Sept. 1982	USO, JS Alison Lazaroff	Haydn Violin Concerto in G, Grieg Suite for Strings <i>Holberg</i> op. 40
5 Oct. 1982	JS, BS	Szymanowski Sonata in d op. 9
9 Oct. 1982	JS, BS	Mozart Sonata in D K306
12 Oct. 1982	JS, Jennifer Flemming	Brahms Sonata in G op. 78, Janáček Sonata
18 Dec. 1982	JS, TSO, Thomas	Cugley Violin Concerto (ABC broadcast)
24 Jan. 1983	JS, BS	Kay <i>Rhapsody</i>
15 March 1983	JS, BS	D'Indy Sonata in C op. 59
7 May 1983	JS, BS	D'Indy Sonata in C op. 59
19 July 1983	JS, BS	Walton Sonata (1949)
4-5 Aug. 1983	JS, Queensland Symphony Orchestra, Andreas Albert	Brumby Violin Concerto vn, orch (recording)
10 Aug. 1983	JS, BS	Mozart Sonata in C K296, Walton Sonata

Date	Performers/venue	Programme
10 Sept. 1983	JS, BS	Schumann Sonata no. 1 in a op. 105
5 Nov. 1983	JS, BS	Bax Sonata no. 2 in D (ABC broadcast)
13 Jan. 1984	Robertson String Festival Orchestra JS	Bach Brandenburg Concerto No. 5
10 April 1984	JS, BS	Reizenstein Sonata in g [#] (1945) (Australian premiere)
21 April 1984	JS, BS	Mozart Sonata B ^b K454, Schumann Sonata in a op. 105, Reizenstein Sonata in g [#]
June 1984	JS, BS	Reizenstein Sonat in g [#] (ABC broadcast)
14 July 1984	JS, BS	Schumann Sonata in a op. 105
21 July 1984	JS, TCO, KC	Sitsky Violin Concerto No. 2 <i>Gurdjieff</i> (premiere)
29, 30 Aug. 1984	JS, Canberra SO, Dommett	Sitsky Violin Concerto No. 2 <i>Gurdjieff</i>
29 Sept. 1984	JS	Haydn Violin Concerto in G (Buchanan Memorial)
9 Oct. 1984	JS, BS	Brahms Sonata in A op. 100, Milhaud Sonata No. 2 (1917)
25 Oct. 1983	JS, BS	Mozart Sonata in C K296, Walton Sonata Janáček Sonata, Dvořák Sonatina in G op. 100
16 Nov. 1984	JS, TSO, Joannes Roose	Kay Violin Concerto (ABC broadcast premiere)
10 Feb. 1985	JS, BS	Bowen Sonata op. 112 (ABC broadcast)
16 March 1985	JS, BS (fl Cubbin)	Janáček Sonata, Bach Trio Sonata fl, vn, cont
26 March 1985	JS, BS	Fauré Sonata in e no. 2 op. 108
29 May 1985	JS, UCO, Mayne String Trio, Fromyhr	Pachelbel <i>Canon</i> , Vivaldi Concerto in a op. 3 no. 8, 2 vns, Haydn Concerto in G
6 Aug. 1985	JS, Beryl Potter	Mozart Sonata in B ^b K378, Brahms Sonata in A op. 100, Dvořák Sonatina in G op. 100
4 Sept. 1985	JS, BS	Mozart Sonata in B ^b K378
12 Sept. 1985	JS, Ann Ghandar	Brahms Sonata in A op. 100, Janáček Sonata, Milhaud Sonata no. 2 (Armidale)
27 Oct. 1985	JS, BS PSTR QT	Chausson Concert op. 21 vn, pf, str qt
2 Dec. 1985	JS, Tas Chamber Players	Bach Violin Concerto in E
13 March 1986	JS, BS	Mozart Sonata in B ^b K378, Brahms Sonata in G op. 78, Franck Sonata in A
18 March 1986	JS, BS	Beethoven Sonata in A op. 30 no. 1, Schumann <i>Three Fantasy Pieces</i> op. 73
6 April 1986	JS, BS	Rubbra Sonata no. 2 op. 31 (1932) (ABC broadcast)
2 Aug 1986	JS, BS	Rawsthorne Sonata (1959)
28 March 1987	JS, BS	Mozart Sonata in B ^b K454, Brahms Sonata in G op. 78, Milhaud Sonata no. 2 (1917), Dvořák Sonatina in G op. 100
20 June 1987	JS, BS	Saint-Saëns Sonata no. 2 in E ^b op. 102 (ABC broadcast)
8 Sept. 1987	JS, BS	Mozart Sonata in D K306, Saint-Saëns Sonata no. 2 in E ^b op. 102
17 Oct. 1987	JS, BS	Schubert Sonata in g op. 137 no. 3
31 Oct. 1987	JS, BS, Gwen Harwood	Sitsky <i>Tetragrammaton</i> (premiere)
29 March 1988	JS, BS	Schubert Sonata in g op. 137 no. 3, Milhaud First Sonata (1911)

Date	Performers/venue	Programme
15 Sept. 1988	JS, Jean Roberts	Mozart Sonata in C K296, Janáček Sonata, Dvořák Sonatina in G op. 100
19 Nov. 1988	JS	Bach Concerto in E vn
21 March 1989	JS, BS	Ravel Sonate <i>Posthume</i> (1897), Lekeu Sonata in G
13 April 1989	JS Canberra School of Music Symphony Orchestra, Dommett	Sitsky Violin Concerto no. 3 <i>I Ching: The Eight Trigrams</i> , vn, orch (premiere)
14 May 1989	JS	Haydn Violin Concerto in C, vn
13 Feb. 1990	JS, BS	Mozart Sonata in D K306
11 Sept. 1990	JS, BS	Brahms Sonata in G op 78, Janáček Sonata
13 Sept. 1990	JS, BS	Brahms Sonata in G op 78, Janáček Sonata
3 March 1991	JS, BS	Dvořák Sonatina in G op. 100
14 March 1992	JS, BS (Musica Viva)	Telemann Sonata in A, Bax Sonata no. 2 in E, Mozart Sonata in B ^b K454, Cowie <i>Voices of the Land</i> ¹² (premiere)
26 May 1992	JS, BS	Mozart Sonata in E ^b K481, Milhaud Sonata no. 1 (1911)
6 Sept. 1992	JS, BS	R. Strauss Sonata in E ^b op. 18, Dvořák <i>Four Romantic Pieces</i> op. 75
24 Jan. 1993	JS, BS	Kay <i>Rhapsody</i> (1986)
2 March 1993	JS, BS	Mozart Sonata in A K526, Rawsthorne Sonata
22 May 1994	JS, BS ¹³	Mozart Sonata in E ^b K481
4 June 1994	JS, BS, TCO, Wojtowicz, de Haan	Beethoven Triple Concerto in C op. 56 vn, vc, pf
5 March 1996	JS, BS	Mozart Sonata in E ^b K481, Kay <i>Serenade</i> , ¹⁴ Ravel Sonata
12 March 1996	JS, BS	Mozart Sonata in E ^b K481, Kay <i>Serenade</i> , Ravel Sonate <i>Posthume</i>
18 April 1996	JS, BS	Janáček Sonata, Rawsthorne Sonata, Pierné Sonata op. 36
25 June 1996	JS, BS	Mozart Sonata in B ^b K378, Dvořák Sonatina in G op. 100
9 Sept. 1996	JS, BS, Melba Hall	Fauré Second Sonata in e op. 108, Janáček Sonata, Fauré <i>Berceuse</i>
8 Oct. 1996	JS, BS	Elgar Sonata op. 82, Dvořák Sonatina in G op. 100
18 Jan. 1997	JS, BS	Bach Sonata in G BWV 1021
18 March 1997	JS, BS	Mozart Sonata in C K296, Ravel Sonata <i>Posthume</i> , Bach Sonata in b
18 April 1997	JS, BS	Mozart Sonata in C K296, Ravel Sonata <i>Posthume</i> , Bach Sonata in b
1 Oct. 1997	JS, BS	Kay <i>Rhapsody</i>
21 April 1998	JS, BS, CW	Mozart Sonata in B ^b K378, Elgar Sonata op. 82, Bach Sonata VI in G BWV1019

¹² Dedicated to Jan and Beryl Sedivka.

¹³ Graduation ceremony at which Jan Sedivka received an Honorary Fellowship in Music awarded by the AMEB.

¹⁴ This work was composed as a tribute to Lady Burley for her 80th birthday.

Date	Performers/venue	Programme
15 Nov. 19??	TCT (Richmond Centre for the Arts)	Haydn Trio in g op. 39, Mendelssohn Trio no. 1 in d op. 49, Smetana Trio in g op. 15
19 Nov. 19??	JS	Haydn Violin Concerto in G (Wildlife Appeal)
28 Nov. 19??	JS	Haydn Violin Concerto in G (Wildlife Appeal)
Not known	USO, JS	Abel Symphony in E ^b , Bach Concerto in f pf, Suk <i>Meditation</i>

APPENDIX 11

Concerts played by the Rialannah String Quartet

Date	Place/details	Composer	Composition
29 Nov. 1973 ¹		Kay	<i>The Quest</i>
28 April 1974 ²	Perth, WA	Purcell	Not known
		Telemann	Concerto in G, ³ va
		Nielsen	Not known
		Vivaldi	Not known
		Skalkottas	Not known
6 July 1974	Friends of Music Younger Group, Hobart	Mendelssohn	Quartet no. 1 in E ^b op. 12
		Shostakovich	Quartet no. 12 in Db op. 133 (1968)
		Sculthorpe	Quartet no. 6
5 Aug. 1974	ISME Festival Perth	Malipiero	Quartet no. 5 <i>dei capricci</i> (1945)
10 Aug. 1974	ISME Festival Perth	Kay	Quartet no. 1 <i>The Quest</i>
		Banks	<i>Four Pieces</i>
29 Nov. 1974	Burnie	Kay	Quartet no. 1 <i>The Quest</i>
		Haydn	Not known
		Brahms	Not known
6 Dec. 1974	Friends of Music, Hobart	Banks	<i>Four Pieces</i>
		Haydn	Quartet in G op. 77 no. 1
		Brahms	Quartet in a op. 51 no. 2
11 April 1975	State Library, Hobart	Mendelssohn	Quartet no. 1 in E ^b op. 12
22 April 1975	Perth, WA	Banks	<i>Four Pieces</i>
		Shostakovich	Quartet no. 6 in G op. 101
29 April 1975	Launceston	Not known	Not known
29 May 1975	Campbelltown ⁴	Not known	Not known
30 May 1975	Devonport	Not known	Not known
31 May 1975	Ulverstone	Not known	Not known
1 June 1975	Wynyard	Not known	Not known
2 June 1975	Smithton	Not known	Not known
3 June 1975	Rosebery	Not known	Not known
11 July 1975	State Library, Hobart	Ravel	Quartet in F
4 Sept. 1975	Assembly Hall, Melbourne	Haydn	Quartet op. 74 no. 2
		Shostakovich	Quartet no. 12 in D ^b op. 133
		Ravel	Quartet in F

¹ Rosemary Kerr, Tor Fromyhr, Keith Crellin and Christian Wojtowicz.

² The Quartet was joined by the Western Sinfonietta.

³ With Keith Crellin viola.

⁴ A grant of \$1,500 was received from the Tasmanian Arts Council in support of the tour 29 May to 4 June.

Date	Place/details	Composer	Composition
5 Nov. 1975	Hobart Town Hall	Beethoven	Not known
		Ravel	Quartet in F
		Bartók	Not known
23 Jan. 1976 ⁵	Hobart	Kay	Quartet no. 2 (premiere)
		Stankiewicz	<i>Concert Piece</i> vn, str orch
		Cugley	<i>Kinderspielen</i> str qt, harm, vib, tape
2 May 1978 ⁶	Lunch-hour Hobart	Not known	Not known
June 1978	Devonport, Ulverstone, Rosebery Tour	Not known	Not known
18 July 1978	Lunch-hour Hobart	Bloch	<i>Two Pieces</i> (1938-50)
		Beethoven	Quartet in c op. 18 no. 4
4 Aug. 1978	Hobart	Dvořák	Quartet in F op. 96 <i>American</i>
		Haydn	Quartet in C op. 9 no. 1
		Beethoven	Quartet in c op. 18 no. 4
26 Sept. 1978	Lunch-hour Hobart	Haydn	Quartet no. 1 in C op. 9
		Dvořák	Quartet in F op. 96 <i>American</i>
1 Nov. 1978 ⁷	Hobart National Italian Arts Festival	Malipiero	Quartet no. 5 <i>Dei Capricci</i>
		Spohr	Nonet in F op. 31
3 April 1979	State Library Hobart	Shostakovich	Quartet no. 1 in C op. 49 (1938)
		Mozart	Quartet in G K387
1 July 1979	Hobart Master class Smetana String Qt	Dvořák	Quartet in F op. 96 <i>American</i>
		Haydn	Quartet in G op. 17 no. 5
1 July 1979	University Centre,	Schubert	Octet in F op. 166 ⁸
17 July 1979	University Centre	Brahms	Quartet in c op. 51 no. 1
4 Aug. 1979	University Centre	Shostakovich	Quartet no. 6 in G op. 101 (1956)
12 Aug. 1979	MV Younger Group	Shostakovich	Quartet no. 6 in G op. 101
		Brahms	Quartet in c op. 51 no. 1
8 Sept. 1979	Music Committee Univ of Tasmania	Haydn	Quartet in B ^b op. 50 no. 1
16 Oct. 1979	Hobart lunch-hour, Simon Wade cl	Brahms	Clarinet Quintet in b op. 115 ⁹

In 1979 David Saffir took over the position of second violin. The other positions remained unchanged.

⁵ Concert was part of the 1976 String Summer School, sponsored by the Australian Society for Education through the Arts.

⁶ Tor Fromyhr, Pat Rasmus, Keith Crellin and Gwyn Roberts. The Quartet had recently re-formed after Rosemary Kerr and Christian Wojtowicz resigned.

⁷ Rialannah Quartet was joined by Hobart Wind Quintet and double bass player Steve Martin.

⁸ Steve Martin double bass and members TSO.

⁹ With Simon Wade clarinet.

APPENDIX 12

Members of the Petra String Quartet 1973-1986

Petra	Dates	Leader	2 nd Violin	Viola	Violoncello
1	1973	Mara Zakis	Sonia Hyland ¹	Simon Oswell ²	Lindy O'Neill
2	1974	Sonia Hyland	Robert Macindoe ³	Simon Oswell	Ruth Saffir ⁴
3	1977	Sonia Hyland	Robert Macindoe	Simon Oswell	Susan Pickering ⁵
4	1980	Sonia Hyland	Robert Macindoe	Paul Fenton ⁶	Susan Pickering
5	1981	Sonia Hyland	Jonathan Allen ⁷	Keith Crellin	Susan Pickering
6	1982	Julie Willder ⁸	Jonathan Allen	Trevor Jones ⁹	Susan Pickering
7	1984	Jonathan Allen	Peter Exton ¹⁰	Keith Crellin	Susan Pickering
8	1985-86	Jonathan Allen	Peter Exton	Helen Sargeant ¹¹	Susan Pickering

¹ Sonia Hyland graduated from Tasmanian Conservatorium. In 1975, received grant from Music Board of Australia Council to study with Sedivka. 1973, won State Finals of ABC Competition. Performed as soloist with Tasmanian Symphony Orchestra, and led University String Orchestra.

² Simon Oswell studied violin with John Curro in Brisbane. Switched to viola 1970, won State Finals of ABC Competition 1976. Oswell has performed concertos with Tasmanian and Melbourne Symphony Orchestras. Is regarded as finest viola player in Australia.

³ Robert Macindoe studied with Gretchen Schiebllich in Brisbane, then continued with Sedivka. Won State Finals of ABC Competition in 1974. Is widely known as recitalist and concerto soloist.

⁴ Ruth Saffir graduated in Adelaide having studied with James Whitehead, and came to Hobart in 1974 to continue studies with Sela Trau.

⁵ Susan Pickering took over violoncello position in 1977. Pickering remained with Quartet until its disbandment. She studied with Christian Wojtowicz, then with Sela Trau.

⁶ Simon Oswell accepted prestigious position in Los Angeles in 1980. Paul Fenton took his place, and remained with Quartet for twelve months. Keith Crellin took his place in 1981.

⁷ Jonathan Allen studied with Vincent Edwards, then Josette Esquidin, from 1980 with Sedivka. He is a noted soloist and performer of chamber music. Allen took Macindoe's place in 1981.

⁸ Julie Willder studied with Nathan Gutman, then Sedivka as a post-graduate student. Sonia Hyland left in 1982, and Willder took her place until 1984.

⁹ Trevor Jones studied with Keith Crellin and Peter Komlos, then in Canberra, and finally with Sedivka. He left the Quartet to join the Melbourne Symphony Orchestra.

¹⁰ Peter Exton studied with his musician father John Exton, then overseas with Eli Goren and Sandor Vegh. He has performed as soloist and recitalist, and was a finalist in the ABC Concerto Competition in 1980. Apart from his playing with the Petra Quartet, he worked with Sedivka in a specialised study of repertoire.

¹¹ Helen Sargeant graduated from Victorian College of Arts, studied with Nathan Gutman and Marco Van Paggée. She was violist with *Rantos Collegium* before commencing post-graduate study with Sedivka in 1984.

APPENDIX 13

Concerts played by the Petra String Quartet

Date	Venue/details	Composer	Composition
9 April 1974	Hobart ¹	Mozart	Quartet in B ^b K458
27 Jan. 1975	String Summer School (SSS) 1975	Shostakovich	Quartet no. 8 in c op. 110 (1960)
6 May 1975	Hobart	Shostakovich	Quartet no. 8 in c op. 110
13 June 1975	State Library Hobart	Smetana	Quartet no. 1 in e <i>From my Life</i>
24 June 1975	University Music Audit	Smetana	Quartet no. 1 in e <i>From my Life</i>
29 July 1975	University Music Audit	Mozart	Oboe Quartet in F K370 (Joseph Ortuso, ob)
1 Sept. 1975	Campbelltown	Mozart	Quartet in B ^b K458
		Smetana	Quartet no. 1 in e <i>From my Life</i>
		Shostakovich	Quartet no. 8 in c op. 110
2 Sept. 1975	Deloraine	Mozart	Quartet in B ^b K458
		Smetana	Quartet no. 1 in e <i>From my Life</i>
		Shostakovich	Quartet no. 8 in c op. 110
3 Sept. 1975	Flinders Island	Mozart	Quartet in B ^b K458
		Smetana	Quartet no. 1 in e <i>From my Life</i>
		Shostakovich	Quartet no. 8 in c op. 110
4 Sept. 1975	Devonport	Mozart	Quartet in B ^b K458
		Smetana	Quartet no. 1 in e <i>From my Life</i>
		Shostakovich	Quartet no. 8 in c op. 110
5 Sept. 1975	Burnie	Mozart	Quartet in B ^b K458
		Smetana	Quartet no. 1 in e <i>From my Life</i>
		Shostakovich	Quartet no. 8 in c op. 110
6 Sept. 1975	Queenstown	Mozart	Quartet in B ^b K458
		Smetana	Quartet no. 1 in e <i>From my Life</i>
		Shostakovich	Quartet no. 8 in c op. 110
9 Sept. 1975	Hobart	Smetana	Quartet no. 1 in e <i>From my Life</i>
27 Jan. 1976	SSS 1976	Janáček	Quartet no. 2 <i>Intimate Pages</i>
5 March 1976	State Library Hobart	Janáček	Quartet no. 2 <i>Intimate Pages</i>
6 April 1976	Hobart 'Meet the Composer' Sculthorpe	Sculthorpe	Quartet no. 9 (1975)

¹ Sonia Hyland, Robert Macindoe, Simon Oswell and Lindy O'Neill. The quartet was unnamed at this time.

Date	Venue/details	Composer	Composition
28 April 1976	Goethe Society Meeting	Mozart	Not known
		Brahms	Not known
1 May 1976	Burnie	Mozart	Quartet in D K499
		Janacek	Quartet no. 2 <i>Intimate Pages</i>
		Brahms	Clarinet Quintet in b op. 115 (Helen Pearce, cl)
4 May 1976	University Music Audit	Mozart	Quartet in D K499
29 June 1976	Hobart	Franck	Piano Quintet in f (Lynda Piper, pf)
2 July 1976	State Library Hobart	Brahms	Clarinet Quintet in b op. 115 (Helen Pearce, cl)
9 July 1976	State Library Hobart	Brahms	Clarinet Quintet in b op. 115 (Helen Pearce, cl)
14 Sept. 1976	Burnie	Hindemith	Quartet no. 3 in C op. 16
		Webern	<i>Five Pieces</i> op. 5 (1919)
		Webern	<i>Six Bagatelles</i> op. 9 (1913)
28 Sept. 1976	NSW State Con	Sculthorpe	Quartet no. 9
22 Oct. 1976	Hobart Town Hall	Beethoven	Quartet in E op. 74 <i>The Harp</i>
		Bartók	Quartet no. 4 (1928)
		Sculthorpe	Quartet no. 6
26 Jan. 1977	SSS 1977	Elgar	<i>Introduction & Allegro</i> op. 47 str qt, str
30 Jan. 1977	SSS 1977	Bartók	Quartet no. 5 (1934)
1 April 1977	Rosny College ESADA	Haydn	Quartet no. 6 in E ^b op. 64
		Shostakovich	Quartet no. 5 in B ^b op. 92 (1952)
		Brahms	Quartet in a op. 51 no. 2
18 April 1977	Odeon 'Meet the Composer'	Banks	Quartet (1975)
18 June 1977	McAuley Memorial Concert	Beethoven	Quartet in f op. 95 <i>Serioso</i>
13 July 1977	Melba Hall	Banks	Quartet (1975)
	Melba Hall	Franck	Piano Quintet in f
	Melba Hall	Bartók	Quartet no. 4 (1928)
24 July 1977	Hobart	Sculthorpe	Quartet no. 9
3 Aug. 1977	Hobart	Sculthorpe	Quartet no. 8 (1969)
	Hobart	Conyngham	<i>Three</i> str qt, perc (1970)
2 Sept. 1977	Hobart	Mills	Music for Strings
7 Oct. 1977	Bathurst	Various	Pops of the Quartet Repertoire
13 Oct. 1977	Newcastle	Sculthorpe	Quartet no. 8
20 Oct. 1977	Wollongong/NSW	Mozart	Quartet in D K499
	Conservatorium	Sculthorpe	Quartet no. 9
		Beethoven	Quartet in f op. 95 <i>Serioso</i>
23 Oct. 1977	Paddington MVYG	Sculthorpe	Quartet no. 8
		Mozart	Quartet in D K499
		Bartók	Quartet no. 5

Date	Venue/details	Composer	Composition
25 Oct. 1977	Josef Post Auditorium	Banks	Quartet (1975)
		Bartók	Quartet no. 4
26 Oct. 1977	Seymour Centre	Sculthorpe	Quartet no. 9
		Haydn	Quartet no. 6 in E ^b op. 64
		Cugley	<i>Frammenti</i> (1975) (premiere)
		Bartók	Quartet no. 5
5 Nov. 1977	Music in the Round	Mozart	Clarinet Quintet in A K581 (Phillip Miechel, cl)
		Mozart	Divertimento K439B
		Mozart	Quartet in F K370 ob, str (Jeffrey Crellin, ob)
30 Jan. 1978	SSS 1978	Ravel	Quartet in F
23 March 1978	Melbourne University	Sculthorpe	Quartet no. 8
		Sitsky	Quartet no. 1
2 April 1978	New Audience '78 Melbourne	Sculthorpe	<i>Tabu Tabuhan</i>
		Butterley	Quartet no. 2 (1974)
4 April 1978	University Centre Hobart	Haydn	Quartet no. 6 in E ^b op. 64
		Shostakovich	Quartet no. 7 in f [#] op. 108 (1960)
11 May 1978	Hobart	Schubert	<i>Quartettsatz</i> in c op. 12
		Bartók	Quartet no. 5
12 May 1978	Griffith University	Schubert	<i>Quartettsatz</i> in c op. 12
		Ravel	Quartet in F
18 May 1978	North Brisbane College of Advanced Education	Haydn	Quartet in E ^b op. 64 no. 6
		Beethoven	Quartet in f op. 95 <i>Serioso</i>
		Bartók	Quartet no. 5
20 May 1978	Queensland Conservatorium	Schubert	<i>Quartettsatz</i> in c op. 12
		Ravel	Quartet in F
		Schumann	Piano Quintet in E ^b op. 44 (Piers Lane, pf)
24 May 1978	St Mary's College	Shostakovich	Quartet no. 7 in f [#] op. 108
		Sitsky	Quartet no. 1
		Bartók	Quartet no. 5
28 May 1978	Musica Viva Younger Group Sydney	Haydn	Quartet in E ^b op. 64 no. 6
		Webern	<i>Six Bagatelles</i> op. 9 (1913)
		Ravel	Quartet in F
30 May 1978	Clancy Auditorium University NSW	Haydn	Quartet in E ^b op. 64 no. 6
		Ravel	Quartet in F

Date	Venue/details	Composer	Composition
29 July 1978	Melba Hall	Banks	Quartet (1975)
		Brahms	Sextet in B ^b op. 18
		Schumann	Piano Quintet in E ^b op. 44 (Elizabeth Mitchell, pf)
10-14 Aug. 1978	Melbourne	Not known	Not known
17 Aug. 1978	Adelaide	Not known	Not known
18 Aug. 1978	Elder Con Adelaide ²	Not known	Not known
8 Sept. 1978	Hobart 'Meet the Composer'	Butterley	Quartet no. 2 (1974)
12 Oct. 1978	Musica Viva Woolahra	Meale	Quartet (1975)
		Bartók	Quartet no. 5
17 Oct. 1978	University Centre Hobart	Bartók	Quartet no. 5
21 Oct. 1978	McAuley Memorial Concert Hobart	Beethoven	Quartet in c [#] op. 131
4 March 1979	Tasmanian Museum & Art Gallery	Beethoven	Quartet in G op. 18 no. 2
		Kam Kee Yong ³	Quartet no. 2 in D (1963) (premiere)
8 March 1979	ABC broadcast	Webern	<i>Five Movements</i>
15 March 1979	Diocesan Boys' School Kowloon ⁴	Haydn	Quartet in E ^b op. 64 no. 6
		Beethoven	Quartet in G op. 18 no. 2
		Brahms	Not known
		Ravel	Quartet in F
		Webern	<i>Six Bagatelles</i> op. 9
16 March 1979	Radio Hong Kong	Banks	Quartet (1975)
		Sculthorpe	<i>Little Serenade</i>
18 March 1979	Singapore	Sculthorpe	Quartet no. 8
		Beethoven	Quartet in G op. 18 no. 2
		Ravel	Quartet in F
		Kam Kee Yong	Quartet no. 2 in D
19 March 1979	Singapore Radio	Janáček	Quartet no. 2 <i>Intimate Pages</i>
		Banks	Quartet (1975)
		Sculthorpe	<i>Little Serenade</i>

² Details for the concerts held in Adelaide on 17 and 18 Aug. were requested from the Elder Conservatorium, but no response was received.

³ Kam Kee Yong Singaporean composer and artist.

⁴ Educational concert, and in all probability only excerpts of quartets were played.

Date	Venue/details	Composer	Composition
19 March 1979	Australian High Commission Singapore ⁵	Janáček	Quartet no. 2 <i>Intimate Pages</i>
		Mozart	Not known
		Beethoven	Not known
20 March 1979	Singapore recording	Kam Kee Yong	Quartet no. 2 in D (premiere)
		Kay	Quartet no. 2
13 April 1979	ABC broadcast	Chausson	Concert op. 21 vn, pf, sq
15 June 1979	Willoughby Civic Centre	Mozart	Quartet in A K464
		Beethoven	Quartet in f op. 95 <i>Serioso</i>
		Mozart	Clarinet Quintet in A K581 (Murray Khouri, cl)
22 June 1979	'Meet the Composer' Hobart	Meale	Quartet no. 1 (1975)
26 June 1979	Hobart	Haydn	Quartet in D op. 20 no. 4
		Borodin	Quartet no. 2 in D
1 July 1979	Masterclass with Smetana Quartet Hobart	Beethoven	Quartet in c [#] op. 131
29 July 1979	ABC broadcast	Borodin	Quartet no. 2 in D
9 Aug. 1979	Tas Society for the Blind Hobart Town Hall	Haydn	Quartet in C op. 33 no. 3 <i>The Bird</i>
		Borodin	Quartet no. 2 in D
		Debussy	Quartet in g op. 10
8 Sept. 1979	Hobart	Mozart	Quartet in A K464
25 Sept. 1979	University NSW	Beethoven	Quartet in G op. 18 no. 2
		Sculthorpe	Quartet no. 8
30 Sept. 1979	New Audience Melba Hall	Tibbits	Quartet no. 2 (premiere)
		Conyngham	Quartet (1979) (premiered by and dedicated to PSQ)
		Peter Chaplin	Chamber Concerto 4 trbns & str qnt (1979)
Oct. 1979 ⁶	Victorian Tour	Not known	Not known
27 Oct. 1979	NSW Conservatorium	Anderson	<i>High Jinks</i>
4 Nov. 1979	'New Audience' Melba	Conyngham	Quartet (1979)
	Hall	Tibbits	Quartet no. 2
24 Nov. 1979	McAuley Memorial	Mozart	Quartet in A K464
16 Jan. 1980	Seymour Centre Sydney	Sculthorpe	<i>Cantares</i> (1979) (premiered by and composed for PSQ)
28 Jan. 1980	SSS 1980	Bartók	Quartet no. 6 (1939)

⁵ The Australian High Commission in Singapore was contacted, but they have no records remaining from 1979.

⁶ The Quartet toured Victorian schools in Oct. 1979. They gave forty-three performances to a total audience of 6,394. Information provided by Regional Arts Victoria, 15 Jan. 2008.

Date	Venue/details	Composer	Composition
2 March 1980	Tas Museum & Art Gallery	Saint-Saens	<i>Fantasia</i> op. 124 vn, hp
		Debussy	Sonata fl, va, hp
		Ravel	Quartet in F
12 March 1980	Adelaide Arts Festival	Meale	Quartet no. 1
		Meale	Quartet no. 2 (premiere)
22 March 1980	'The Composer Speaks' Hobart	Sculthorpe	<i>Small Town</i> (premiere)
		Sculthorpe	Quartet no. 9
		Sculthorpe	<i>Irkanda IV</i> (Sedivka, vn)
15 April 1980	Hobart	Bartók	Quartet no. 6
19 April 1980	University Music Series, Hobart	Haydn	Quartet in B ^b op. 76 no. 4 <i>The Sunrise</i>
		Janáček	Quartet no. 2 <i>Intimate Pages</i>
		Meale	Quartet no. 2
10 May 1980	University Music Series, Hobart	Beethoven	Quartet in c [#] op. 131
29 May 1980	ASME Hobart	Banks	<i>Four Pieces</i>
		Kay	Quartet no. 3 (1979) (premiere)
		Schubert	Quartet in g no. 9 (Posth)
30 June 1980	Australia House London	Haydn	Quartet in B ^b op. 76 no. 4 <i>The Sunrise</i>
		Meale	Quartet no. 2
		Kay	<i>Quiet Waters</i> (premiere)
		Sculthorpe	Quartet no. 8
8 July 1980	Warsaw	Meale	Quartet no. 2
9 July 1980	Warsaw	Sculthorpe	Quartet no. 6
		Banks	<i>Four Pieces</i>
		Meale	Quartet no. 2
15 July 1980	Switzerland	Haydn	Quartet in B ^b op. 76 no. 4 <i>The Sunrise</i>
		Sculthorpe	Quartet no. 8
		Bartók	Quartet no. 6
19 July 1980	Singapore	Haydn	Quartet in B ^b op. 76 no. 4 <i>The Sunrise</i>
		Meale	Quartet no. 2
		Borodin	Quartet no. 2 in D
21 July 1980	Australian High Commission Singapore	Haydn	Quartet in B ^b op. 76 no. 4 <i>The Sunrise</i>
		Sculthorpe	Quartet no. 6
		Schubert	Quartet in g no. 9 (Posth)
		Sculthorpe	Quartet no. 6
31 July 1980	ABC broadcast	Janáček	Quartet no. 2

Date	Venue/details	Composer	Composition
7 Sept. 1980	Verbrugghen Hall Sydney	Meale	Quartet no. 2 (Sydney premiere)
		Conyngham	Quartet (1979)
		Schaefer	<i>Three Moments/Toward</i>
		Banks	Adagio (from <i>Four Pieces</i>)
21 Sept. 1980	Universal Theatre Fitzroy	Meagher	Quartet <i>Come all Ye</i>
		Paull	Quartet (1980) (premiere)
		Conyngham	Quartet (1979)
		Meale	Quartet no. 2
24 Sept. 1980	'New Audience' Melba Hall	Conyngham	Quartet (1979)
		Meale	Quartet no. 2
		Meagher	Quartet <i>Come all Ye</i>
		Paull	Quartet (1980)
8 Nov. 1980	McAuley Memorial Concert	Haydn	Quartet in G op. 76 no. 1
		Brahms	Sextet in B ^b op. 18 (Keith Crellin, va, Gregory Johns, vc)
Nov. 1980	Tasmania – schools' concerts	Haydn	Quartet in G op. 76 no. 1
		Conyngham	Quartet (1979)
		Beethoven	Quartet in B ^b op. 18 no. 6
27 Nov. 1980	Northern Regional Library Launceston	Haydn	Quartet in G op. 76 no. 1
		Conyngham	Quartet (1979)
30 Jan. 1981	SSS 1981	Bartók	Quartet no. 2
28 April 1981	Lunch-hour Hobart	Haydn	Quartet in G op. 76 no. 1
		Bartók	Quartet no. 2 op. 17 (1915-17)
Aug. 1981	Not known	Gilbert	Quartet no. 1
26 Sept. 1981	Burnie	Haydn	Quartet in G op. 76 no. 1
		Banks	<i>Four Pieces</i>
		Schubert	Quartet in g no. 9
		Borodin	Quartet no. 2 in D

Date	Venue/details	Composer	Composition
14 Nov. 1981	Seymour Centre, Sydney	Ligeti	Quartet no. 2 (1968)
		Peter Chaplin	Chamber Concerto trbn qt, str qt, (1979)
		Stravinsky	<i>In Memorium Dylan Thomas</i> (1954) tenor, sq, 4 trbns
		Tibbits	<i>The Ice Fisherman, Lake Erie</i> (1981)
12 June 1982	MacAuley Mem. Hobart	Brumby	Quartet (1968)
27 July 1982	University Centre, Hobart	Mozart	Quintet in g K516 (Simon Oswell, va)
30 July 1982	Univ Musical Society	Janáček	Quartet no. 2 <i>Intimate Pages</i>
5 Sept. 1982	Eltham, Victoria	Haydn	Quartet in G op. 76 no. 1
		Beethoven	Quartet in B ^b op. 18 no. 6
		Banks	<i>Four Pieces</i>
		Houghton ⁷	<i>In Amber</i> (premiere)
21 Sept. 1982	Hobart	Beethoven	Quartet in e op. 59 no. 2 <i>Rasumovsky</i>
5 Oct. 1982	University Centre	Beethoven	Quartet in e op. 59 no. 2 <i>Rasumovsky</i>
9 Oct. 1982	McAuley Memorial	Beethoven	Quartet in e op. 59 no. 2 <i>Rasumovsky</i>
24 Oct. 1982	Canberra	Meale	Quartet no. 1
		Meale	Quartet no. 2
		Hill	Quartet no. 2 in g <i>Maori Legends</i>
31 Oct. 1982	Canberra	Sitsky	<i>De Profundis</i> (premiere)
26 Jan. 1983	SSS 1983	Meale	Quartet no. 1
16 April 1983	Hobart	Gross	Quintet op. 102 str qt, sax (Peter Clinch sax)
		Mozart	Quartet in D K575
		Ravel	Quartet in F
16 July 1983 ⁸	Hobart – Keith Humble	Not known	Not known
15-22 July 1983 ⁹	Victorian Tour	Not known	Not known

⁷ Phillip Houghton (1954-) studied guitar at the Melba Conservatorium, and composition with Helen Gifford.

⁸ There is information about this concert in *The Mercury*, but no details of the programme were included.

⁹ The Quartet toured Victoria in July 1983. They gave ten adult performances to a total audience of 557, and twenty-four schools' concerts to a total audience of 3,821. Information provided by Regional Arts Victoria, 15 Jan. 2008.

Date	Venue/details	Composer	Composition
30 July 1983	Edmund Wright House Adelaide	Haydn	Quartet in G op. 17 no. 5 <i>Recitative</i>
		Meale	Quartet no. 1
		Kos	Quartet (1982) (premiere)
		Ravel	Quartet in F
31 July 1983	Melba Hall	Broadstock	Quartet no. 2 (premiere)
1 Aug. 1983	Joseph Post Auditorium	Banks	Quartet (1975)
		Bartók	Quartet no. 4
		Sculthorpe	Quartet no. 8
3 Aug. 1983	Seymour Centre	Sculthorpe	Quartet no. 9
		Cugley	<i>Frammenti</i> (1975)
6 Sept. 1983	Hobart, Government House	Haydn	Quartet in C op. 33 no. 3 <i>The Bird</i>
		Ravel	Quartet in F
		Sculthorpe	Quartet no. 8
10 Sept. 1983	McAuley Memorial Concert	Mozart	Quintet in g K516 (Keith Crellin, va)
20 Sept. 1983	Sydney	Butterley	Quartet no. 3
25 Sept. 1983	Sydney Opera House	Lutoslawski	Quartet (1964)
		Edwards	<i>Maninya II</i> (1982) (premiere) ¹⁰
		Meale	Quartet no. 1
28 Sept. 1983	Macquarie University	Schubert	<i>Quartettsatz</i> in c no. 12
		Sculthorpe	Quartet no. 8
23 Oct. 1983	Paddington	Sculthorpe	Quartet no. 8
13 March 1984	Adelaide Arts Festival	Sitsky	Quartet no. 2 <i>Thirteen Concert Studies</i>
		Meale	Quartet no. 2
16 March 1984	Adelaide Arts Festival	Kos	Quartet (1982)
		Cowie	Quartet no. 3 op. 31 no. 1 <i>Creative Arts Quartet</i> (premiere)
14 July 1984	McAuley Memorial Concert	Beethoven	Quartet in c [#] op. 131
21 July 1984	'Meet the Composer' Hobart	Sitsky	Quartet no. 2
23 July 1984	Wollongong	Sitsky	Quartet no. 2

¹⁰ Concert was organised by the ISCM.

Date	Venue/details	Composer	Composition
24 July 1984	Wollongong	Cowie	Quartet no. 3
		Beethoven	Quartet in e op. 59 no. 2 <i>Rasumovsky</i>
		Bartók	Quartet no. 6
26 July 1984	Wollongong	Cowie	Quartet no. 3
28 July 1984	Wollongong	Sculthorpe	Quartet no. 6
		Bartók	Quartet no. 2
		Schumann	Piano Quintet in E ^b op. 44
31 July 1984	Wollongong	Haydn	Quartet in B ^b op. 76 no. 4 <i>The Sunrise</i>
		Sitsky	Quartet no. 2
		Brahms	Piano Quintet in f op. 34 (Yang Jun, pf)
2 Aug. 1984	Wollongong	Beethoven	Quartet in B ^b op. 18 no. 6
4 Aug. 1984	Wollongong	Beethoven	Quartet in B ^b op. 18 no. 6
		Meale	Quartet no. 2
		Shostakovich	Octet op. 11 stgs (1925) (with Peking Quartet)
9 Aug. 1984	Wollongong	Paul Bunn	Quartet
		John Wayne Dixon	Quartet
15 Aug. 1984	Wollongong	Webern	Six Bagatelles op. 9
		Sculthorpe	Quartet no. 8
		Beethoven	Quartet in c [#] op. 131
16 Aug. 1984	Wollongong	Michael Dunn	Quartet
		Robert Laurie	Quartet
9 Sept. 1984	Melba Hall	Sitsky	Quartet no. 2
		Dollarhide	Variations (1984) (Australian premiere)
		Erb	Sonata (1962) str qt, hps (Australian premiere)
		Bartók	Quartet no. 2
20 Oct. 1984	Devonport	Kay	<i>The Waking of the World</i>
		Sculthorpe	Quartet no. 8
		Dvořák	Quartet in F op. 96 <i>American</i>
26 Oct. 1984	Launceston	Kay	<i>The Waking of the World</i>
		Sculthorpe	Quartet no. 8
		Dvořák	Quartet in F op. 96 <i>American</i>

Date	Venue/details	Composer	Composition
28 Oct. 1984	Woodbridge	Kay	<i>The Waking of the World</i>
		Sculthorpe	Quartet no. 8
		Dvořák	Quartet in F op. 96 <i>American</i>
17 Nov. 1984	Hobart	Kay	<i>The Waking of the World</i>
		Sculthorpe	Quartet no. 8
		Dvořák	Quartet in F op. 96 <i>American</i>
23 Jan. 1985	SSS 1985 (Official opening)	Haydn	Quartet op. 76 no. 2
25 Jan. 1985	SSS 1985	Exton	Quartet no. 5 (1972)
		Ravel	Quartet in F
		Shostakovich	Octet op. 11 stgs (with Beijing Piano Quartet)
1 Feb. 1985		Elgar	<i>Introduction & Allegro</i> op. 47 sq, stgs
10 March 1985	Tas Museum & Gallery	Mozart	Quartet in C K465
		Schubert	Quartet in d no. 14 <i>Death & the Maiden</i>
16 March 1985	Hobart	Kay	Quartet no. 3 (1979)
2 April 1985	Hobart	Haydn	Quartet in B ^b op. 76 no. 4 <i>The Sunrise</i>
		Mozart	Quartet in D K285 fl, vn, va, vc (David Cubbin, fl)
6 April 1985	Mittagong Easter Festival	Haydn	Quartet in B ^b op. 76 no. 4 <i>The Sunrise</i>
		Gerard Brophy	<i>Lace</i> (premiere)
		Butterley	Quartet no. 3
9 July 1985	Hobart	Kos	Quartet
		Dvořák	Piano Quintet in A op. 81
14 July 1985	Sydney Opera House, ISCM concert	Sitsky	Quartet no. 2
		Kos	Quartet (1982)
		Vine	Second Quartet (1984) (premiere)

Date	Venue/details	Composer	Composition
4 Aug. 1985	Mayne Hall Univ of Qld.	Mozart	Quintet in g K516 (Elizabeth Morgan, va)
		Sitsky	Quartet no. 2
		Mendelssohn	Octet in E ^b op. 20 (with Mayne Ensemble)
4 Sept. 1985	MacAuley Memorial Concert	Mendelssohn	Octet in E ^b op. 20 (with Mayne Ensemble)
6 Sept. 1985	Government House Hobart	Haydn	Quartet in d op. 76 no. 2 <i>The Fifths</i>
		Sitsky	Quartet no. 2
		Shostakovich	Quartet no. 8 in c op. 110 (1960)
16 Sept. 1985	Trinity College Melbourne	Tahourdin	Quartet for Strings (premiere)
27 Oct. 1985	Tas Museum & Art Gallery	Kay	Quartet no. 3
		Exton	Quartet no. 5
		Chausson	Concert op. 21 str qt (with Jan Sedivka vn, Beryl Sedivka, pf)
9 Nov. 1985	Launceston	Haydn	Quartet in d op. 76 no. 2 <i>The Fifths</i>
		Franck	Piano Quintet in f
		Shostakovich	Quartet no. 8 in c op. 110
29 Nov. 1985 ¹¹	Hobart Town Hall	Haydn	Quartet in d op. 76 no. 2 <i>The Fifths</i>
		Schubert	Quartet no. 14 in d <i>Death & the Maiden</i>
		Shostakovich	Quartet in c no. 8 op. 110
2 March 1986 ¹²	Canberra	Alfred Hill	Quartet no. 2 in g <i>Maori Legends</i>
		Sutherland	Quartet no. 1
		Butterley	Quartet no. 3

¹¹ This was the Petra Quartet's final concert in Hobart.

¹² This was the final concert of the Petra String Quartet.

APPENDIX 14

Recordings made by the Petra String Quartet

Date	Composer	Composition	Details
1979	Peter Chaplin	Chamber Concerto Trombone Qt & Stg Quintet	
1981	Conyngham	Quartet	MOVE MS 3037
1981	Tibbits	Second Quartet	MOVE MS 3037
1984	Dollarhide	Variation	Cassette•
1985	Kos	Quartet	Cassette•
1985	Tristram Carey	Quartet no. 2 ¹	Cassette•
1986	Butterley	Quartet no. 2	CSM: 10
1986	Meale	Quartet no. 2 (1980)	CSM: 10
1986	Exton	Quartet no. 5	CSM: 10
	Sitsky	Quartet no. 2 'Thirteen Concert Studies'	ABC tape
1989	Tahourdin ²	Quartet (1982)	CSM: 7
1989	Sutherland	Quartet no. 1	CSM: 7
1987	Gross	Quintet for E ^b Saxophone & SQ	
1987	Broadstock	Quartet no. 2	
	Tristram Carey	Quartet no. 2	
	Sitsky	<i>De Profundis</i>	
1991	Don Harper	Emu, Walter the Wallaby	CD LRF 251

- Held in the Australian Music Centre, Sydney.

Conyngham's String Quartet and Tibbits' Second String Quartet were reviewed by Laurie Strachan for the *Weekend Australian* on 6 June 1982.

It [Conynghams SQ] is full of surprises like strange half-strangled shouts from the players and interesting tonal effects from their instruments and it is strongly enough structured to sustain interest from start to finish. Tibbits' quartet is more conventional in form and after a determinedly dissonant opening blossoms into some rich writing before ending with a musical joke of perhaps questionable value. Both are played marvellously well by the young

¹ This was an ABC studio recording for Carey's 60th birthday.

² The Petra String Quartet never gave a public concert of Tahourdin's music. Tahourdin was born in England in 1928 and came to Australia in 1964. He was employed at the University of Adelaide, in 1973 as music lecturer, then senior lecturer at University of Melbourne until retirement in 1988.

Petra String Quartet which hails from Tasmania and the Melbourne-made recording can stand comparison with anything. In all it's a disc not to be missed by anyone interested in where Australian music – or any music for that matter – is going.³

Both Conyngham's and Tibbits' quartets were recipients of the Albert H. Maggs Award, one of Australia's most prestigious awards for new music, and W. L. Hoffmann in his article dated 14 June 1982 for the *Canberra Times* added that it was unfortunate that the structure of concert programmes in Australia precluded audience appreciation and knowledge of Australian contemporary music.

The Petra Quartet plays both works with the assurance which comes from its considerable association with contemporary Australian music, and this recording is a valuable addition to the small but growing body of Australian original music on disc.⁴

³ Laurie Strachan,, "Records." *The Weekend Australian Magazine*, 5-6 June 1982, 14.

⁴ W. L. Hoffmann, "Classical." *Canberra Times*, 14 June 1982, 10.

APPENDIX 15

Scores in the Petra String Quartet collection held in the Tasmanian Conservatorium Library

Composer	Title
Robert Allworth ¹	<i>The Last of the Summer Wine</i> ²
Olive Anderson	<i>High Jinks</i> ³
Robert Atcheson	Quartet no. 1 (1979)
Don Banks	Quartet (1975)
Colin Bright ⁴	Quartet
Brenton Broadstock	Quartet no. 2 (1981) ⁵
Gerard Brophy	<i>Lace</i> (1984)
Colin Brumby	Quartet (1965)
Nigel Butterley	Quartet no. 3 (1979)
Tristram Carey ⁶	Quartet (1985)
Neil Clifton	<i>Movement</i> for String Quartet (1978)
Barry Conyngham	Quartet (1979) ⁷
Edward Cowie	<i>Kelly Passacaglia</i> op. 23b (1981)
Ian Cugley	<i>Frammenti</i> (1975) ⁸
John Wayne Dixon	Quartet no. 2 op. 11 (<i>Colonial Music I</i>)
Theodore Dollarhide	<i>Variations</i> (1984)
George Dreyfus	<i>Rush</i> (1974)
Ross Edwards	<i>mboc, Maninya II</i> (1982) ⁹
John Exton	Quartet nos. I, V, VI
Andrew Ford	String Quartet Music ¹⁰
Jennifer Fowler ¹¹	<i>Revelation</i>
David Gilmour	Quartet no. 1 (1983)
Gerald Glynn	<i>Synthesis</i>
Richard David Hames	<i>Archivi</i> , ¹² Quartet (1979)
Raymond Hanson	<i>Quartette</i> (1967)
Don Harper ¹³	<i>Emu, Walter the Wallaby</i> ¹⁴

¹ Robert Allworth (1943-), composer of chamber music and solo works.

² This work was dedicated to the Petra Quartet.

³ Composed for the Petra Quartet.

⁴ Colin Bright (-), influenced by Australian Aboriginal music.

⁵ Composed for the Petra Quartet and dedicated to Peter Sculthorpe.

⁶ Tristram Carey (1925-) is an English-born composer who studied at Trinity College and Oxford University. Has resided in Australia since 1975, established an electronic studio, and has been concerned with computer music research.

⁷ Dedicated to the Petra Quartet.

⁸ Requested by Jan Sedivka

⁹ Dedicated to Richard Meale.

¹⁰ The score is also held at the Australian Music Centre. The work was dedicated to the Petra Quartet.

¹¹ Jennifer Fowler (1939-) studied in Western Australia and Utrecht (electronic music). She composes in all genres.

¹² Commissioned by the Petra Quartet.

¹³ Don Harper (1921-99) studied with Raymond Hanson, and was a successful jazz violinist, conductor and composer.

¹⁴ Commissioned by the Petra Quartet and dedicated to it.

Composer	Title
Phillip Houghton	<i>In Amber</i> str qt, classical guitar ¹⁵
Sarah de Jong	<i>Tangents on a Song</i> (1978) ¹⁶
Don Kay	<i>Three Songs from Ansonius</i> , Quartet no. 2, Quartet no. 3, <i>The Waking of the World</i> ¹⁷
Kam Kee-Yong	Quartet no. 2 in d
Bozidar Kos	Quartet (1982) ¹⁸
Rainer Laubenthal	<i>Seven Pieces</i> (1983)
David Matthews	Quartet no. 2 op. 16 ¹⁹
Richard Meale	Quartet (1975), Quartet no. 2 (1980)
Claudio Pompili ²⁰	Quartet no. 1 (1982)
Graham Powning	Quartet no. 1
Rodger Roorman	Quartet
Peter Schaefer	<i>Three Moments</i>
Peter Sculthorpe	<i>Cantares</i> (1979), <i>Little Serenade</i> , <i>Small Town</i> , Quartet no. 9
Larry Sitsky	Quartet (1969)
Robert Smallwood ²¹	<i>The Crossing: Kyrie, Discovery</i>
Marian Stankiewicz	<i>Space Travel</i>
George Tibbits	Quartet no. 1 (1968), Quartet no. 2, Quartet no. 3, <i>Five Bells</i> for voice & str qt
George Tibbits	<i>Three Songs</i> for voice & str qt
Carl Vine	<i>Knips Suite</i> (1979), Quartet no. 2
Chu Wang-Hua	Quartet no. 1
Felix Werder	<i>Quartette no. 8 Consort Music</i>

¹⁵ The score is held in The Australian Music Centre. The work was dedicated to guitarist Sebastian Jorgansen and the Petra Quartet.

¹⁶ Scored for string quartet, voice and double bass.

¹⁷ Scored for string quartet, narrator and children's voices.

¹⁸ Commissioned by the Petra Quartet.

¹⁹ Dedicated to Peter Sculthorpe.

²⁰ Claudio Pompili (1949-) was born in Italy and came to Australia in 1983 to study with Richard Meale.

²¹ Robert Smallwood (1958-), composer and conductor who studied composition with Nigel Butterley and Barry Conyngham.

APPENDIX 16

Tasmanian String Summer Schools – concert programmes

Items marked * are regarded as contemporary compositions. Concerts conducted by Jan Sedivka
are shown (JS)

Year	Date	Composer	Composition
1972	27 Jan.	Mozart	String Quartet no. 18
		Beethoven	String Quartet op. 18 no. 6 1 st mvt
		Schumann	Piano Quintet
		*Henze	<i>Der junge Torless</i> String Sextet
		Mendelssohn	Octet str
	30 Jan. (JS)	Elgar	<i>Introduction & Allegro</i> str
		Haydn	Concerto in C vc, str
		Mozart	Sinfonia Concertante in E ^b vn, va, orch
		*Hindemith	<i>Fünf Stücke</i> op. 44 str
1973	26 Jan.	Mendelssohn	Quartet no. 1 in E ^b 1 st mvt.
		Telemann	Concerto 4 vns
		*Henze	<i>Der junge Torless</i> str sext
		Mozart	Quartet in D K575 1 st mvt.
		Schubert	Quintet <i>The Trout</i>
		*Shostakovich	<i>Two Pieces</i> str oct
	29 Jan. (JS)	Vivaldi	Concerto 4 vns
		Telemann	Concerto 2 vas
		*Stravinsky	Concerto str
		Bach	Concerto vn, ob
		Tchaikovsky	Serenade str
1974	25 Jan.	Handel	Concerto Grosso op. 6 no. 4 in a
		Vivaldi	Concerto 4 vns
		Elgar	Serenade in e
		Bach	Concerto in E
		Grieg	<i>Holberg Suite</i>
	28 Jan. (JS)	Telemann	Concerto 4 vns
		Dvořák	Quintet bass, str
		Rossini	String Sonata no. 1
		Franck	Piano Quintet
	30 Jan. (JS)	*Barber	Adagio str
		Vivaldi	Concerto in D 4 vns
		*Hindemith	<i>Fünf Stücke</i> op. 44 str
		*Walton	Concerto va, orch
		Beethoven	Symphony no. 7 in A op. 92

Year	Date	Composer	Composition
1975	25 Jan.	Liadov	<i>Sarabande</i>
		Corelli	Concerto Grosso in D op. 6 no. 1
		Bach	Air from Suite no. 3 in D
		Handel	Concerto Grosso in A op. 6 no. 11
		Vivaldi	Concerto 4 vns
		*Arnold	Concerto 2 vns
		Bach	Concerto 2 vns
		Sibelius	<i>Romance</i>
	27 Jan.	Telemann	Concerto 4 vns
		Schubert	Trio no. 1 in B ^b
		Schumann	Piano Quartet in E ^b op. 47
		Rossini	Sonata no. III 2 vns, vc, db
		*Shostakovich	String Quartet no. 8
	29 Jan.	Elgar	<i>Introduction & Allegro</i>
		Mozart	Sinfonia Concertante in E ^b K364 vn, va
	(JS)	Holst JS	<i>St Paul's Suite</i>
		Prokofiev	Concerto no. 1 op. 19 vn
		Dvořák	Symphony no. 6 in D op. 60
1976	23 Jan.	*Kay	String Quartet no. 2 (RSQ)
		*Stankiewicz	<i>Work</i> vn, str
		*Cugley	<i>Kinderspielen</i>
	25 Jan.	Grieg	<i>Ase's Death and Anitra's Dance</i>
		Bach	Concerto in d 2 vns, str
		Telemann	Concerto in G 2 vns
		Vivaldi	Sinfonietta str
		Vivaldi	Concerto in D 4 vns
		Mozart	<i>Serenata Notturna</i> in D KV239
	27 Jan.	Rossini	Sonata no. 2 in A str
		Elgar	Piano Quintet in a
		*Villa Lobos	<i>Bachianas Brasileiras</i> sop, 8 vc
		Janáček	Quartet no. 2
	29 Jan.	Bach	Suite no. 3 in D BMV 1068
		Stamitz	Sinfonia Concertante in D
	(JS)	*Hindemith	<i>Fünf Stücke</i> op. 44 no. 4 str
		Brahms	Concerto op. 102 vn, vc
		Elgar	<i>Enigma Variations</i>
		*Roussel	<i>Sinfoniette</i>
1977	26 Jan.	Albinoni	Concerto in D str
		*Walton	<i>Two Pieces</i> from Henry V str
		*Vaughan Williams	<i>Concerto Accademico</i>
		Arensky	<i>Variations on a Theme by Tchaikovsky</i>
		*Rorke	Divertimento str
		Elgar (JS)	Introduction & Allegro op. 47 str qt, str (PSQ)
	28 Jan.	Vivaldi	Concerto in g 2 PV411 vc, str
		*Stravinsky	<i>Apollon Musagete</i> (1928)
		*Arnold	Concerto op. 77 2 vns
		Delius	Prelude from <i>Irmelin</i>

Year	Date	Composer	Composition
1977	28 Jan.	*Barber	Concerto op. 14 vn
		Dvořák	<i>Carnival Overture</i> op. 92
	30 Jan.	Handel	Sonata in F op. 2 no. 5
		Rossini	Sonata no. 2 str qt
		Bach	<i>Brandenburg Concerto</i> no. 6
		*Villa Lobos	<i>Bachianas Brasileiras</i> sop, 8 vc
		*Bartók	String Quartet no. 2 (PSQ)
		*Janáček	String Quartet no. 2 <i>Intimate Letters</i> (PSQ)
1978	27 Jan.	Praetorius	Dance Suite no. 2
		Sibelius	<i>The Path of the Beloved</i> (Rakastava)
		Abel	Little Symphony in F
		*Bartók	<i>Two Dances</i>
	28 Jan.	Praetorius	Dance Suite no. 2
		Abel	Little Symphony in F
		Vivaldi	Concerto op. 3 no. 1 4 vns
		Bach	Concerto vn, ob, str
		*Britten	<i>Lachrymae</i> op. 48
		*Janáček	Suite str
	30 Jan.	Boccherini	<i>Quartettino</i> op. 40 no. 5
		*Henze	<i>Der Junge Torless</i>
		*Martinů	Sextet with Bass
		Ravel	String Quartet (PSQ)
		*Rawsthorne	<i>Theme & Variations</i> 2 vns
	1 Feb.	J. M. Haydn	Divertimento in C
		*Bartók	<i>Dances of Transylvania</i>
		Vivaldi	Concerto Grosso in g op. 3 no. 2
		Handel	Concerto Grosso in a op. 6 no. 4
		*Vaughan Williams	<i>Fantasia on a Theme by Thomas Tallis</i>
		*Martin	<i>Polyptyque</i> vn, dble str orch
1979	27 Jan.	Corelli	Concerto Grosso op. 6 no. 1
		Vivaldi	Concerto 4 vns, str
		*Martin	Passacaglia
		Dittersdorf	Sinfonia Concertante in D
		Tchaikovsky	Serenade str
	28 Jan.	Purcell	Chaconne in g
		Lang	String Quartet in D
		*Jacob	<i>Denbigh Suite</i>
		Haydn	String Quartet no. 42 op. 76 no. 3 <i>The Kaiser</i>
		Corelli	Concerto Grosso op. 6 no. 1
		Holst	<i>St Paul's Suite</i>
	31 Jan.	Vivaldi	Concerto in g 2 vc
		*Ghedini	Concerto Violin <i>Il belprato</i> (1947)
		Elgar	Serenade str
		Mozart	Sinfonia Concertante in E ^b K364
		*Shostakovich	Symphony no. 1 (1925)
		Bach	<i>Brandenburg Concerto</i> no. 3
		Holst	<i>St. Paul's Suite/Jig</i>

Year	Date	Composer	Composition
1979	31 Jan.	Handel	Concerto Grosso op. 6 no. 5
		Albinoni	Concerto in D
1980	26 Jan.	Torelli	Concerto op. 6 no. 10 2 vn, str
		*Britten	<i>Simple Symphony</i>
		Dragonetti	Andante & Rondo
		Arensky	<i>Variations</i> op. 35a
		Vivaldi	Concerto in b op. 3 no. 10 4 vns
		Grieg	Suite op. 40
	28 Jan.	Haydn	String Quartet op. 50 no. 1 in B ^b
		Brahms	Quintet op. 34 pf, str qt
		*Martinů	Sextet
		*Brumby	Suite
		*Bartók	String Quartet no. 6 (PSQ)
	30 Jan.	Nardini	Adagio for Strings
		Vivaldi	Concerto in D op. 3 no. 1 4 vns
		*Martin	<i>Petite Symphonie Concertante</i>
		Lalo	Concerto vc
		Bizet	Symphony in C
1981	27 Jan.	*Sonninen	<i>Three Melodies</i>
		Dittersdorf	<i>Sinfonia Concertante</i> in D
		*Barber	Adagio str orch
		Stamitz	<i>Sinfonia Concertante</i> in D
		Vivaldi	Concerto in D op. 3 no. 1 4 vns
		Elgar	<i>Introduction & Allegro</i> str qt, str orch
	29 Jan.	Handel	Sonata in g op. 2 no. 8 2 vcs
		*Britten	<i>Lachrymae</i> op. 48 va, str orch
		*Vaughan Williams	<i>Fantasia on Theme by Thomas Tallis</i>
		Rossini	Overture <i>La Cenerentola</i>
		*Barber	Concerto op. 14 va
	30 Jan.	Haydn	<i>Allegro Moderato</i> op. 1 no. 5 str qt
		Boccherini	Guitar Quintet no. 3 in e
		Haydn	String Quartet op. 54 no. 1 G
		Dvořák	String Quintet op. 77
		Bruckner	Adagio for Strings
		*Bartók	String Quartet no. 2 (PSQ)
1982	25 Jan.	Vivaldi	Concerto in b 4 vns
		*Hindemith	<i>Trauermusik</i>
		Elgar	Serenade
		Vivaldi	Concerto in g 2 vc
		Tchaikovsky	<i>Variations on a Theme by Arensky</i>
	27 Jan.	Albinoni	<i>Sinfonia a 4</i> in B ^b
		Handel	Concerto Grosso op. 6 no. 1
		Borodin	String Quartet no. 2 in D
		Mendelssohn	Octet op. 20
		Schubert	Quintet op. 163
		*Shostakovich	String Quartet no. 8

Year	Date	Composer	Composition
1982	29 Jan.	Mozart	Symphony no. 29 in A K201
		Paganini	Concerto in D vn
		Dvořák	Serenade in E op. 22 str
1983	26 Jan.	*Turina	<i>La oracion del torero para cuarteto de cuerda</i>
		Dvořák	Quintet in G op. 77
		Haydn	Quartet op. 76 no. 4
		Mendelssohn	Octet op. 20
		Mace	<i>Music for Three Viols</i>
		Palestrina	<i>Adoramus Te</i>
		Gastoldi	<i>L'umorista</i>
		*Kabalevsky	<i>The Clown</i>
		*Turetzky	<i>Reflections on Ives and Whittier</i>
		*Meale	String Quartet no. 1 (PSQ)
	28 Jan.	Haydn	Symphony no. 49 in f
		Mozart	<i>Sinfonia Concertante</i>
		Beethoven	Violin Concerto in D
1984	23 Jan.	Sibelius	<i>Andante Festivo</i>
		*Martin	<i>Polyptyque</i>
		Vivaldi	<i>The Four Seasons</i>
	25 Jan.	Mudge	Concerto no. 4 in d
		Reger	<i>Lyrishes Andante</i>
		*Rees	3S—'84 (introduction)
		Pleyel	Andante
		Pergolesi	Sinfonia
		Dumont	Gavotte
		Haydn	Quartet in G op. 17 no. 5
		Brahms	Sonata in f op. 120 no. 1 va, pf
		Dvořák	String Quintet op. 77
		*Shostakovich	<i>Two Pieces</i> op. 11 str oct
	27 Jan.	Janáček	Suite str
		Mozart	Violin Concerto in D K218
		*Hindemith	<i>Fünf Stücke</i> op. 44 str
		*Vaughan Williams	<i>Variations on Theme by Thomas Tallis</i>
1985	25 Jan. ¹	Haydn	String Quartet op. 76 no. 2 (PSQ)
		Mozart	Piano Quartet no. 1 in g K478
		Ravel	String Quartet in F (PSQ)
		*Exton	String Quartet no. 5 (1972) (PSQ)
		*Shostakovich	<i>Two Pieces</i> op. 11 str oct (with PSQ)
	28 Jan.	Vivaldi	Not known
		Skalkattas	Not known

¹ This concert was for the official opening of the String Summer School.

Year	Date	Composer	Composition
1985	30 Jan.	Haydn	String Quartet in G op. 64 no. 4
		Bruckner	Adagio from Quintet in F
		Schubert	Allegro from Quintet in C
		Schubert	Quintet in A <i>The Trout</i>
	1 Feb.	Mendelssohn	Violin Concerto in e op. 64
		*Vaughan Williams	Concerto Grosso str
		Elgar	Introduction & Allegro str qt, orch (with PSQ)
1986	26 Jan.	Mozart	<i>Country Dance</i>
		Haydn	<i>Tema con variazioni</i>
		Gluck	Allegro/Symphony in G
		*Berkeley	Serenade str
		Vivaldi	Concerto op. 3 no. 10 4 vns
		*Barber	Adagio op. 11
		*Grainger	<i>Molly on the Shore</i>
		*Arnold	Concerto 2 vns
		Mozart	<i>A Musical Joke</i>
	27 Jan.	Corelli	Concerto Grosso op. 6 no. 8
		Haydn	<i>Tema con Variazioni</i>
		Mozart	<i>Dance Suite</i>
		Fauré	<i>Nocturne Incidental Music from Shylock</i> op. 57
		Gluck	Allegro/Symphony in G
	28 Jan.	Pachelbel	Canon
		Mozart	Quartet in D K575 1 st mvt
		*Henze	<i>Der junge Torless</i> str sext
		Beethoven	Quartet no. 2 op. 59 <i>Rasumovsky</i> 1 st mvt
		Corelli	Concerto Grosso op. 6, no. 1 in D
		Schumann	Piano Quartet
	30 Jan.	Telemann	Concerto 4 vn
		Haydn	<i>Emperor</i> Quartet 1 st mvt
		Schubert	Quartet in a
		Mozart	Quartet K169 1 st & 2 nd mvts
		Boccherini	<i>La Musica Notturna di Madrid</i>
		Mozart	Sinfonia Concertante in E ^b K364
		*Sculthorpe	<i>Irkanda IV</i>
		Janáček	Suite
1987	24 Jan.	Vivaldi	Concerto in D op. 3 no. 1 4 vns
		Mendelssohn	Sinfonia in F str
		Albinoni	Sinfonia in G
		Handel	Duo op. 2 no. 8 2 vc, str orch
		*Roussel	Sinfonietta op. 52
	26 Jan.	Marini	Passacaglia
		Handel	Concerto Grosso op. 6 no. 5
		Lully	Ritornello 1 & 2
		Holst	<i>Prelude from Brook Green Suite</i>
		Vivaldi	Sonata no. 8 Prelude
		Mozart	<i>Eine kleine Nachtmusik</i> (1 st mvt)

Year	Date	Composer	Composition
		Haydn	String Quartet op. 3 no. 5 (Andante cant)
		*Bartók	<i>Rumanian Dances</i> 1, 2, 6, 7
	28 Jan.	Haydn	<i>Serenade</i>
		Mozart	Concerto in A K219 vn
		Elgar	<i>Serenade</i> op. 20
		*Tippett	<i>Fantasia Concertante on a Theme of Corelli</i>
1988	23 Jan.	Albinoni	Concerto in F (Philippe Borer)
		Handel	Concerto 2 vc
		Handel	<i>Sarabande</i>
		Tchaikovsky	<i>Humoresque</i>
		Vivaldi	Concerto in b op. 3 no. 10 4 vns
		*Hindemith	<i>Fünf Stücke</i> op. 44 str
	25 Jan.	Haydn	Trio
		Mozart	<i>Three German Dances</i>
		Haydn	Menuetto & Allegretto str qt
		*Nelson ²	Italian Suite (excerpts) str qt
		Boccherini	Minuet
		Tchaikovsky	<i>Chanson Triste</i>
		Sibelius	<i>Andante Festivo</i>
		*Benjamin	<i>Wild West Shaker, Jamaican Rumba</i>
		Beethoven	String Qt in F op. 59 no. 1
		*Shostakovich	Piano Trio in e op. 67
		Mozart	String Quartet in D K499
		Beethoven	String Quartet in G op. 18 no. 2
	27 Jan.	*Walton	<i>Two Pieces from Henry V</i> str
		Telemann	<i>La Lyra Suite</i> E ^b str
		*Arnold	Concerto 2 vns, str
		Suk	<i>Serenade</i> in E ^b op. 6 (1892)

² Sheila Nelson, 20th century composer.

APPENDIX 17

Selection of Sedivka's prominent students

Jonathan Allen (Zurich): Assistant leader Zurich Opera Orchestra, assistant concertmaster Zurich Chamber Orchestra.

Tang Bao-di (Shanghai/Perth): Received a special scholarship from the Department of Foreign Affairs to study in Tasmania, ABC broadcaster and recitalist, soloist Beijing Central Broadcasting Orchestra, member Western Australian Symphony Orchestra.

Rupert Birsak (Salzburg): Assistant Principal Viola Mozarteum Chamber Orchestra.

Margaret Blades (Perth): Associate concertmaster Adelaide Symphony Orchestra, joint concertmaster Western Australian Symphony Orchestra.

Dr Philippe Borer (Switzerland): Professor of Violin, Conservatoire de Neuchatel, member Paganini Institute Genoa.

Kirsty Bremner (Melbourne): Member Melbourne Symphony Orchestra.

Rachel Bremner (Hobart): Member Tasmanian Symphony Orchestra.

Katherine Brockman (Melbourne): Principal viola Melbourne Symphony Orchestra.

Pamela Bryce (New Zealand): Concert violinist, Commonwealth winner ABC Concerto and Vocal Competition 1965, Churchill Fellow, lecturer of violin in New Zealand.

Jenni Champion (New Zealand): Director of Music, Selwyn House, Christchurch.

Anthony Clarke (Sydney): Viola soloist, Director of Strings Newington College.

Constantine Constantinou (Cyprus/South Africa): concertmaster Johannesburg.

Keith Crellin (Adelaide): Concert violist, Commonwealth Winner ABC Vocal and Concerto Competition 1972, soloist with ABC Orchestras, Australian Concert Orchestra, founder member violist Australian String Quartet, director and conductor Elder Conservatorium and Adelaide Youth Orchestras, Head of Strings Elder Conservatorium.

John Curro (Brisbane): AM 1995, MBE, recipient Sir Bernard Heinze Memorial Award 2001, Don Banks Music Award 2002, Viola specialist in Queensland, lecturer Queensland Conservatorium, concert violist and broadcaster, conductor ABC Symphony Orchestra, founder and conductor Queensland Youth Orchestra, member Music Board Australia Council.

Professor Ding Zhi-nuo (Shanghai): Head of Chamber Music Studies Shanghai Conservatory, founder Ding Shan De Music School, member international competition juries for violinists.

Lyndal Edmiston (Hobart): Distinguished violinist and pedagogue, member Tasmanian, Sydney and Queensland Symphony Orchestras, Tasmanian Chamber Players, leader Olinda Piano Trio, lecturer in

Strings at the Tasmanian Conservatorium until 1992, Chairperson of the Editorial Board of ASTA (1996), member Music Board Australia Council.

Peter Exton (Perth/Melbourne): Acting concertmaster West Australian Symphony Orchestra, principal Second Violin Philharmonia Orchestra London, professor Australian Academy of Music, co-leader Victorian Opera Orchestra.

Hua Fei (Shanghai): Laureate China National Violin Competition, recipient Tasmanian State Government scholarship for post-graduate study in Tasmania, soloist with Tasmanian Symphony Orchestra, finalist 'Performer of the Year' Competition 1986, national ABC broadcaster and recitalist.

Tor Fromyhr (Brisbane/Canberra): Concert violinist, lecturer University of Queensland, leader Mayne String Trio, lecturer in violin and chamber music Canberra School of Music.

Michael Heaney (Sydney/Queensland): Director and Founder Mainline Chamber Orchestra Philadelphia USA, director orchestral studies Southport School.

Huang Shu-ti (Hong Kong/Sydney): Member Hong Kong Philharmonic Orchestra, lecturer University of Hong Kong, recitalist and broadcaster, leader of the Huang-Wang-Poon Trio, member Sydney Symphony Orchestra.

Mahi Ismael (Sudan): Director of Music for Sudan Government.

Ma Jun-yi (Hobart): Concertmaster Tasmanian Symphony Orchestra.

Laurie Jacks (Perth): Principal Viola Melbourne Symphony Orchestra, principal viola Western Australian Symphony Orchestra.

Karel Janovicky (London): Composer and pianist, BBC staff member.

Michael Johnson (Hobart): Member Tasmanian Symphony Orchestra.

Trevor Jones (Melbourne): Viola player Melbourne Symphony Orchestra.

John Knight (London): Leader London Soloists' Ensemble, Clementi Orchestra, Ballet Rambert, member Alberni Quartet.

Bořivoj (Jack) Krajicek (Canada): Director of Music for Secondary Schools in Canada.

William Lane (Germany/Iceland): Freelance viola player of contemporary music.

Christine Lawson (Hobart): Member Tasmanian Symphony Orchestra.

Alison Somssich-Lazaroff (Hobart): Member Tasmanian Symphony Orchestra, Virtuosi Tasmania, ABC Winner Vocal & Instrumental Competition 1986, 'Young Performer of the Year', soloist with Australian Symphony Orchestras.

Rosalin Lazaroff (Glasgow, Hobart): Second principal concertmaster National Scottish Orchestra, currently leader of the second violins, Tasmanian Symphony Orchestra.

Susanna Lazaroff (Hobart): Member Tasmanian Symphony Orchestra, Virtuosi Tasmania.

Theodore Lazaroff (Brisbane): Member Bournemouth Symphony Orchestra, concertmaster Queensland Symphony Orchestra, father of the above-named three violinists.

Jan Lensky (Birmingham/West Germany): Concert violinist and conductor, assistant concertmaster Birmingham Symphony Orchestra, conductor in Germany.

Robert Macindoe (Melbourne): Member Petra String Quartet, assistant concertmaster Melbourne Symphony Orchestra.

A.A. Mensah (Ghana): Assistant Director of Music for the Government of Ghana.

Edward Michael (London/Paris): Concert violinist and composer.

Elizabeth Morgan (London/Brisbane): Member Queensland Symphony Orchestra, Mayne Quartet, Mayne String Trio, University of Queensland Sinfonietta, lecturer University of Queensland, founding president Australian String Teachers' Association, has given workshops in Australia, USA and New Zealand, instrumental in establishing numerous string programmes and responsible for the first string pedagogy programme in Australia, credited for innovative teaching methods, is an adjudicator, lecturer and examiner. Citations received – American String Teachers' Association, AUSTA Award Queensland, AUSTA National Distinguished Service Award, Queensland Youth Symphony Council, University of Queensland's Excellence in Teaching, Honour Roll International Viola Society (Australia and New Zealand). In 2003, Elizabeth Morgan was appointed as Federal AMEB Examiner of strings, 2004 President of the jury 11th International Violin Competition "Andrea Postacchini" in Italy.

Christine Myers (Sydney): Teacher and performer.

Simon Oswell (Los Angeles/Queensland): violist Petra Quartet, member Tasmanian Symphony Orchestra, lecturer Tasmanian Conservatorium, Artist-in-Residence University of California, member Hollywood Bowl Orchestra.

Petra String Quartet including Jonathan Allen, Peter Exton, Sonia Hyland, Robert Macindoe – violins, Helen Sargeant, Simon Oswell – violas, Ruth Saffir and Susan Pickering – violoncellos.

Dr Marina Phillips PhD (Hobart/Sydney): Lecturer Violin and Chamber Music Tasmanian Conservatorium, associate concertmaster Australian Brandenburg Orchestra, founding member "3 LINES" String Trio.

Jacob Plooi (Amsterdam): Member of Zephyr Quartet.

Celeste Quinn was a gifted violinist, conductor and member of the Tasmanian Symphony Orchestra. Celeste Quinn was tragically killed in a motor accident in Denmark in 2004.

Lynette Rayner (Germany/Adelaide): Member Adelaide Symphony Orchestra.

Gwyn Roberts (Brisbane): Churchill Fellow, concert 'cellist, conductor, lecturer University of Queensland.

David Saffir (Sydney): Leader New England String Quartet, member Australian Chamber Orchestra, Head of Strings Newington College, Sydney.

Shanghai Chamber Group Resident Staff Ensemble, Shanghai Conservatory.

Professor Shen Xi-di (Shanghai): Viola Lecturer Shanghai Conservatory.

Joan Shih Qiong (Shanghai/Brisbane): Concert violinist, scholarship holder with Ivan Galamian in New York, 'Winner of Winners' A.B.C. Concerto and Vocal Competition 1983, soloist with all Australian symphony orchestras, leader Victorian String Quartet, member Queensland Symphony Orchestra.

Kerry Smith (Brisbane): Concert violinist, first Queensland winner String section in the ABC Instrumental and Vocal Competition 1963, recipient Churchill Fellowship.

Roger Solomons (Sydney): Manager of Strings at Ravenswood Girls' School, Director Opus Four String Quartet.

Rebecca Somers (Essen): Leader second violins Essen Symphony Orchestra.

Uto Ughi (Italy): International concert violinist, ABC Celebrity Artist.

Christian Wojtowicz (Paris/Hobart): Concert 'cellist, Churchill Fellow, former principal 'cellist Tasmanian Symphony Orchestra, lecturer Tasmanian Conservatorium of Music.

Wong Ka (Macao/Hobart): Vice-President and conductor Macao Youth Orchestra, founder Macao Piano Trio, lecturer Macao Conservatory, assistant to Jan Sedivka, casual member Tasmanian Symphony Orchestra, chamber musician.

Prof Yu Li-na (Shanghai): Lecturer violin Shanghai Conservatory, member international competition juries.

Mara Zakis (Amsterdam/Melbourne): Assistant concertmaster Amsterdam Radio Orchestra, co-leader Victorian Opera Orchestra.

Romana Zieglerová (Czech Republic): Concert violinist who was recommended to study with Sedivka by Prague's Academy of Music Prof Václav Snítíl, recipient Hobart Rotary Scholarship 2002, concertmaster of the Prague Philharmonic Chamber Orchestra.

Students in Orchestras: BBC, Bournemouth, Birmingham, Halle, London Symphony, London Philharmonia, Royal Philharmonic, Nordwestdeutscher Rundfunk, Tibor Varga Chamber Orchestra, Yehudi Menuhin, Academy of St Martin-in-the-Fields, ABC Symphony, Sydney, Melbourne (also including Jacki Edwards, Cindy Watkins, Trevor Jones), Queensland, Adelaide, West Australian, Tasmanian, Canberra Symphony Orchestras, Elizabethan Theatre Trust (Sydney and Melbourne), Queensland Theatre Orchestra.

APPENDIX 18

Compositions dedicated to or written for Jan Sedivka

Colin Brumby	Concerto for violin and orchestra	1983
Edward Cowie	Concerto for violin and orchestra	1987
	<i>Voices of the Land</i> for violin and piano	1987
Ian Cugley	Violin Concerto	1972-3
Eric Gross	Concerto for violin and orchestra	1985
Matthew Hindson	<i>Of Unnatural Bondage</i> for violin and piano	1992
Karel Janovicky	<i>A Song of Early Morning, Aubade</i>	
	for string orchestra	1951
	<i>Quatre Impromptus</i> for violin and piano	1953
	Sonata for two violins and piano, op. 8	1953
	Concerto for violin and orchestra, op. 10	1954
	Sonata for violin and piano, op. 13	1955
Don Kay	Violin Concerto	1982
	Rhapsody for violin and piano	1986
Bozidar Kos	Violin Concerto	1986
Richard Mills	<i>Music for Strings</i>	1977
	<i>Fantasia Concertante</i>	?
James Penberthy	Violin Concerto op. 162	1972
Larry Sitsky	Violin Concerto No. 1,	
	<i>Mysterium Cosmographicum</i>	1972
	Violin Concerto No. 2, <i>Gurdjieff</i>	1983
	Violin Concerto No. 3, <i>I Ching</i>	1987
	Violin Concerto No. 4, <i>The Dreaming</i>	1998
	<i>Tetragrammaton</i> for violin and piano	1987
R. W. Wood	Sonata for violin and piano	?
David Wynne	Sonata for violin and piano	1948
	<i>Rhapsody</i> for violin and orchestra	1950